

DEF ZEPHARD

Guitar Tab Edition



RETRO  ACTIVE



E5

Copyright © 2011 ZOMBA ENTERPRISES INC. All rights reserved. (All rights controlled by PLURGEON BIECOLA LTD. / ZOMBA ENTERPRISES INC. for the U.S. and Canada.)

Chorus 1 & 2:

Fmaj9(#11)

Rhy. Fig. 2 (Gtrs. 1-4) On - ly the lone - ly will stand. _____

Gtr. 3 *divisi* (3) Gtr. 3 tacet 2 measures

Gtr. 1 hold

TAB (0) 8 10 8 5 0 0 0 0 6 6 8 6 5 5 6 5 6 0 3 3 0 2 0

Gtr. 4 (3) Gtr. 4 tacet 2 measures

TAB (0) 5 7 5 0 0 0 0 0 8 5 5 6 5 6 0 3 3 0 2 3 0

*No 3rd

Am

I'm hold -

Gtr. 3 (3) 1/4

Gtr. 1 1/4 8 10 8 5 0 0 0 0 2 2 0 2 0

Gtr. 4 1/4

Gtr. 2 1/4 5 7 0 0 0 0 0 0 3 0 0 0

Fmaj9(#11)

E5

ing the world in my hand. _____ I got to be-lieve!
(end Rhy. Fig. 2)

hold _____

Gtr. 4 tacet

*Gtr. 3 tacet after solo. (2 measures)

TAB (2) (6) 6 8 6 5 5 6 5 6 1 (1) 3 3 0 2 3 (8) (9) (9)

TAB (0) 8 5 0 6 5 6 1 (1) 3 3 0 2 3 (8) (9) (9)

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) 2 times

E5

Gtr. 3 N.C. E5 1. N.C. E5

TAB (11) (11) 11 10 12 10 (10)12 9 (9) 3 5 4 :

2.

w/Rhy. Figs. (Gtr. 1) & 1A (Gtr. 2) 3 times

N.C. E5 N.C. E5

TAB (10) 12 9 (9) 7 9 7 (7) 9 4 (4) 2 4 2

Interlude:

E5

Gtr. 5 N.C.

E5

E5

Yeah, oh...

Gtr. 1 and 2

Rhy. Fig. 3 (end Rhy. Fig. 3)

TAB

Gtr. 3

TAB

(2) 4 1 (1) 0 2 0 3 (3)

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 times

G5

F5 A(2)

Gtr. 1 and 2

TAB

Gtr. 5

(continue from slashes)

TAB

(12) 10 (10) (10) 4
(12) 10 (10) (10) 2
(10) 8 (8) (8) 0

*Gtr. 5 is doubled
by Gtr. 4

Bridge:

Gtr. 4 tacet

Gtrs. 1 and 2
tacet 15 measures

Gtrs. 4 and 5
* Rhy. Fig. 3

vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar

*Gtr. 4 non-distorted w/Delay and compression.

*Gtr. 5 semi-distorted w/Delay and compression.

Gtr. 4 and 5

A(2) A5 G(4) A(2) A5 C(4) (end Rhy. Fig. 3)

*1st time. only.
2nd time sustain chord.

w/Rhy. Fig. 3 (Gtrs. 4 & 5)

A(2) A5 G(4) A(2) A5 C(4)

I've been here be - fore, — but not as I stand — here to - day..

I'll wait for the dawn. — Read - y to walk —

Guitar Solo:
w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

E5

N.C.

E5

in - to the light.

trem. bar trem. bar

*Increased delay

N.C.

E5

N.C.

E5

Ah!

1 1 1/2

11 (11) (11) (11) 12 10 (10) 12 9 (9) 7 9 4

w/Rhy. Fig. 4

(Gtrs. 1 & 2) till fade

Outro:

F5

Gtrs. 1 and 2

Rhy. Fig. 4

(end Rhy. Fig. 4)

(2) 2 2 2 2 2 2 2 2 2 2

(0) 0 0 0 0 0 0 0 0 0 0

Gtr. 3

(4)

G5

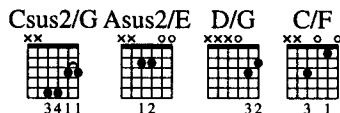
F5

Repeat and fade
into drum segue

(4) 2 2 2 2 2 2 2 2 2 2

Ah!

FRACTURED LOVE



Words and Music by
S. CLARK, J. ELLIOTT and R. SAVAGE

Gtr. 1 Moderately ♩ = 106
(Drums only)

2 N.C.

ppp *w/E-bow* *mf*

TAB 5 (5) (5)

Gtr. 2

2

ppp *w/E-bow* *mf*

TAB 4 (4) (4)

Gtr. 3

2

ppp *w/E-bow* *mf*

TAB 2 (2) (2)

TAB (5) 7 5 8 7 8 10

TAB (4) 4 5 7 9 7

tr

TAB (2) 2 (4) 4 2 4 2 4 2 5 4 5 7

Three systems of guitar music, each consisting of a treble clef staff and a TAB staff. The key signature is one sharp (F#).

System 1:

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: quarter note A4, quarter note B4. Measure 3: quarter note C5, quarter note B4. Measure 4: half note A4.
- TAB staff: 12, 7, 5, 8, 7, 5, 5.

System 2:

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note G4. Measure 3: quarter note A4, quarter note B4. Measure 4: half note A4.
- TAB staff: 9, 5, 7, 5, 4, 4.

System 3:

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: quarter note A4, quarter note B4. Measure 3: quarter note C5, quarter note B4. Measure 4: half note A4.
- TAB staff: 9, 4, 2, 5, 4, 2, 2.

Verse 1:

Verse 1 musical notation and guitar accompaniment.

Vocal line:

I'm caught in a dream, _ some - times it ain't _ what it seems. _

System 1 (Guitar):

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note G4. Measure 3: whole note G4. Measure 4: whole note G4.
- TAB staff: (5)

System 2 (Guitar):

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note G4. Measure 3: whole note G4. Measure 4: whole note G4.
- TAB staff: (4)

System 3 (Guitar):

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note G4. Measure 3: whole note G4. Measure 4: whole note G4.
- TAB staff: (2)

Each guitar system includes a "tacet 20 measures" instruction.

I'm all in a daze, — can't fight my way out — of this maze. —

I'm look-in' for clues — and want-ing a change — in the rules. —

Gtr. 4*

P.M.

*w/distortion

I'm locked in a cage, — Act-ing out on — the wrong stage.

(P.M.)

Bridge:

Gtr. 4 tacet

Gsus

Esus

Don't want your sym - pa - thy, — No, no, no. — (Don't need the third —

Gtr. 5*

*w/o distortion

D/G

de - gree, —)
no, no, no. — (Just got - ta break — a - way — and scream.
Just got - ta break — a - way — and scream.

TAB

(0)
(2)
(2)

2
3
0

(2)
(2)
(0)

Interlude:

N.C.

C/F

Gtr. 4 I'm caught in a dream. — Gtr. 4 tacet

TAB

0
1
3

Gtr. 1

TAB

5 7 5 8 7 5

Gtr. 2

TAB

4 5 7 5 4

Gtr. 3

tr

TAB

2 (4) 4 2 5 4 2

And now I stand here — a - lone. (Don't want your sym -

Gsus

(P.M.) Gtr. 4 tacet

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

pa - thy, —) (Don't need the third — de - gree, —) no. —

Esus

No. —

(Just got - ta break — a - way — and scream.) I'm caught in a dream. —

Just got - ta break — a - way — and scream.

D/G C/F

Chorus:

Gtr. 5 tacet

— Frac-tured love, — frac-tured love, — iron fist in a

E5 C A5 D5 E5

Gtr. 4 Rhy. Fig. 1

f P.M. P.M.

TAB

2 0 0 0 0 0 0 2 2 2 0 0 0 0 0 2 2 2 0 0 2

The musical score consists of three staves:

- Vocal Staff:** Features two vocal parts. The first part has lyrics "Frac-tured love," followed by a blank space. The second part also has lyrics "frac-tured love," followed by a blank space. Chord symbols D5, A5, E5, C, and A5 are placed above the staff.
- Guitar Staff:** Shows guitar accompaniment with various chords and melodic lines. It includes markings for "P.M." (Power Mode) and a dashed line indicating a continuation of the pattern.
- Bass Staff:** Labeled "TAB" (Tapping), it provides fret numbers for the bass line, including (2), (0), 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 2, 3, 2, 3, 0, 0, 0, 0, 0, 0, 2, 0, 0.

[illegible]

frac-tured love, _____ cracks in the mir - ror of your frac-tured love. _____

P.M. _____ J P.M.

T
A
B

2 3 0 0 0 0 0 2 0 0 2 0 2 0 2 0 2 0 0

N.C.

C5

I'm caught —

Gtr. 4

P.M. P.M.

Gtr. 6 (Electric)

A5

in a dream.

Why don't you set me free? —

1

Guitar Solo:
w/Rhy. Fig. 1

E5 C A5 D5 E5 D5 A5 E5

Gtr. 6

A.H. (8va)

A.H. P.M.

1 15 14 15 13 15 15 17 14 11 12 9 4 5 5 7 7 0

C A5 D5 E5

3 3 1/2 1/2

7 8 7 8 10 12 (12) 11 (11) 7 9

5 7 5 7 7 7 9 10 7 9 10

Gtr. 6 D5 A5 E5 C5 8va

trem. bar

12 14 15 14 12 13 12 14 15 14 12 14 12 15 12 15 13 12 4 5

(9)

Gtr. 4

5 3 (5) (3)

A5

TAB 7 5 7 5 4 5 7 5 7 5 4 5 7 5 7 5 4 7 15 14 15 14 14 (14) 12 14 (14) 12 14 12 15 15

Pre-Chorus 2:

C5

Don't want your sym - pa - thy. _____ Don't want the third _

tacet 5 measures

TAB 15 (15) (15)

TAB 5 (5) (3) 2 0

C5

de - gree, _____ just got - ta break, break a - way and

Gtr. 4

TAB (2) (0) 5 3

scream! _____ Caught _

Gtr. 4

C5

Gtr. 6

TAB

0 0 0 2 3 2 0 5 3 5

TAB

7 5 10 7 9 10

_____ in a dream. Why don't you set me free? _____

A5

TAB

(5) (3) 3 7 2 0 2 0 5 4 2 2

TAB

(10) 5 9 9 11 12

Chorus 3:
w/Rhy. Fig. 1

_____ Frac-tured love, _____ frac-tured love, _____ iron fist in a

D5 A5 E5 C

vel - vet glove. _____ Frac-tured love, _____ frac-tured love, _____

D5 A5 E5 C A5

Fractured Love - 14 - 13

D5 E5 D5 A5 E5 C5

P.M. P.M. P.M. P.M.

8va

17 11 12 14 13 12 (12) 15 12 15 22 22 (22) 17 20 (20) 17

A5 D5 D5 A5 D5 A5 D5 A5 E5

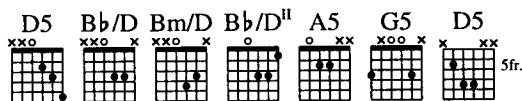
Oh! Oh! Oh!

P.M.

1/2 3 1/2 1 1 2 1 1 1

19 (19) 17 20 17 trem. bar 3 1/2 trem. bar trem. bar 2 12 15 12 15 12 15

ACTION



Moderately fast ♩ = 170

Intro:

Words and Music by

A. SCOTT, B. CONNOLLY, S. PRIEST and M. TUCKER

Riff A -----

⑥
10 fr.
D

w/Riff A (Gtr. 1) 27 times

(*Gtr. 1)

Riff B (both guitars)

Gtr. 2

Gtr. 2

trem. pick -----

Gtr. 3

*Cello sample arranged for guitar.
E-bow is suggested.

Gtr. 2

(8va)* -----

(end Riff B)

Gtr. 3

(trem. pick) -----

*8va Gtr. 2 only

Gtr. 4

cresc. gradually 12 measures
ppp

w/Riff B (Gtrs. 2 & 3) 2 times

Rhy. Fig. 1

D5

Bb/D

Bm/D

Bb/DII

(end Rhy. Fig. 1)

(Gtr. 5*)

P (continue cresc.)

*Gtr. 5 is panned around mix.

Copyright © 1975 SWEET PUBLISHING LTD.
All rights for the United States & Canada controlled by
WB MUSIC CORP. & SWEET PUBLISHING LTD.

w/Rhy. Fig. 1 (Gtr. 5) 3 times
D5

Bb/D

Bm/D

Bb/D¹¹

mf (continue cresc.) *ff*

T
A
B

(7)
(0)

(7)
(0)

(7)
(0)

(7)
(0)

Band enters (Gtr. 4 tacet)

Gtr. 5 is doubled by semi-distorted Gtr. 7

D5

Bb/D

Bm/D

Bb/D¹¹

(end Rhy. Fig. 2)

Gtr. 6
Rhy. Fig. 2

T
A
B

5 5 5 5 0

5 5 5 5 0

5 5 5 5 0

8 8 8 8 0

w/Rhy. Fig. 2 (Gtr. 6) sim.

Gtr. 8 D5

Bb/D

Bm/D

Bb/D¹¹

cresc.

T
A
B

10 10

(10) (10)

(10) (10)

(10) (10)

(10) (10)

Verse 1:

⑤
5 fr.
D

Gtr. 7

P.M.

So you think _ you'll take _ an - oth - er

A5

P.M.

piece _ of me _ to sat - is - fy _ your in - tel - lec - tu - al _

need. _____ (Do you want...) Do you want ac - tion? (ac - tion, ac -
*w/Delay

G5 D5

⑤
5 fr.
D

Rhy. Fig. 3

P.M.

- tion, ac - tion) Gon - na bring you down — 'cause you're push - in' me you got - ta

A5

(end Rhy. Fig. 3)

rec - og - nize — my su - pe - ri - or - i - ty —

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 5) 2 times

w/Riff A (Gtr. 8 instead of Gtr. 1) 8 times

(Li - ar, li - ar, li - ar, li - ar.) You know you be - lieved — it.

D5 Bb5 G5/B C5

Gtr. 7 w/Rhy. Fig. 4

(end Rhy. Fig. 4)

Gtr. 7	3	3	3	1
A	2	3	0	0
B	0	1	2	3

(Li - ar, li - ar, li - ar, li - ar.) 'Cause I'm the main.

D5 Bb5 G5/B

C5

D5^{II}

Chorus:

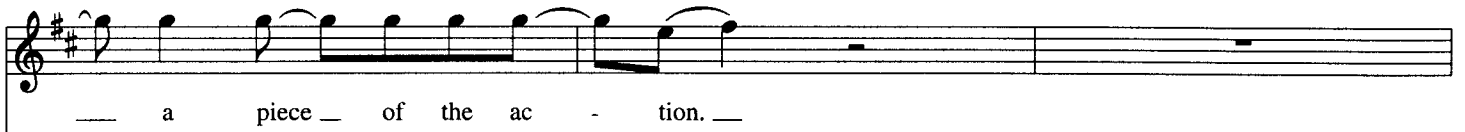
G5

Gtr. 7

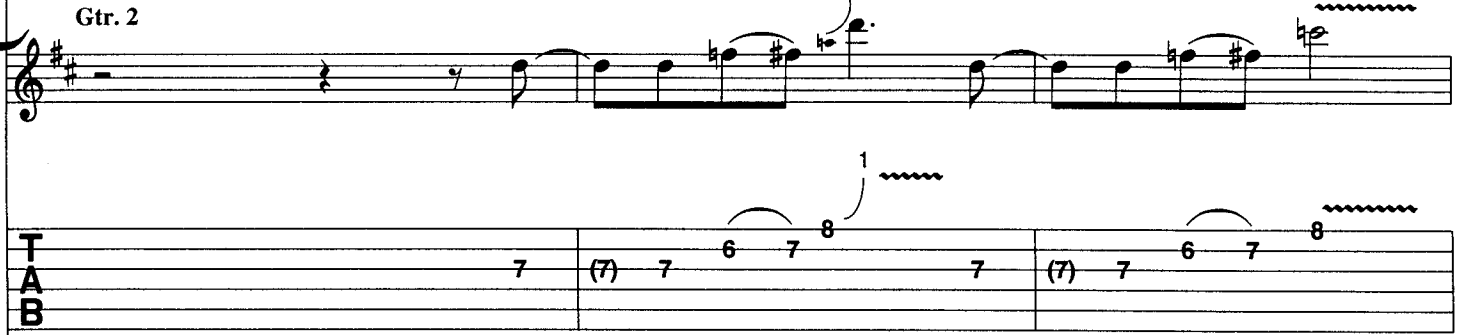
man. And that's why ev - 'ry bod - y wants —

A5

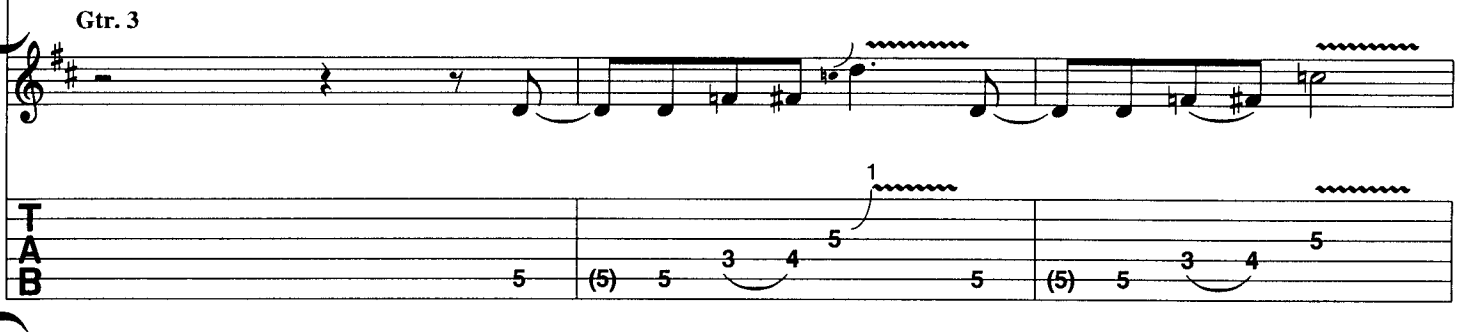
D5



Gtr. 2



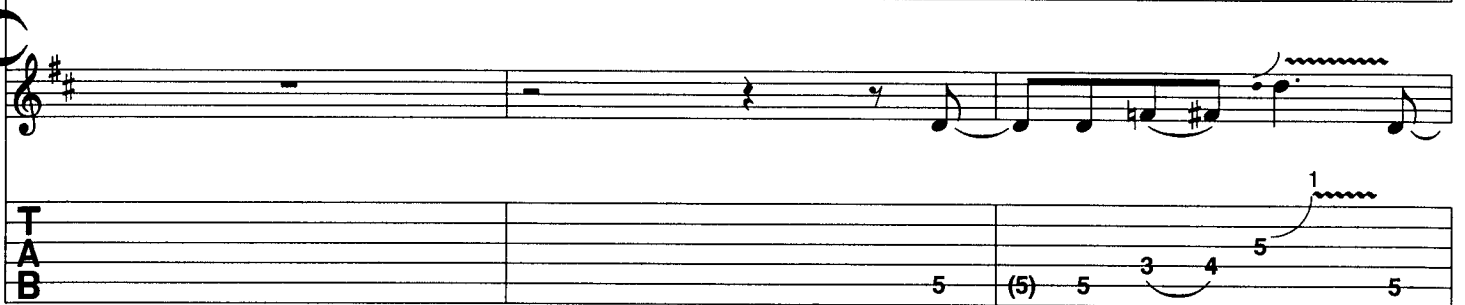
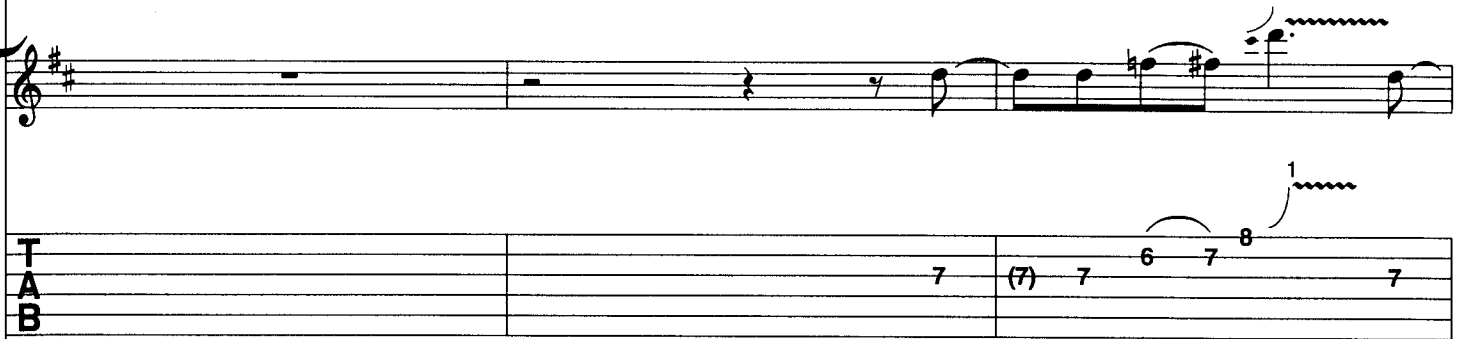
Gtr. 3



G5

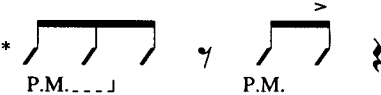
A5

D5



G5

N.C.(D5)



I got what ev - 'ry - bod - y needs, — sat - is -

(cont. in slashes)

TAB (7) 7 6 7 8

TAB (5) 5 3 4 5

*Gtr. 7 is doubled by Gtr. 6

To Coda ⊕ continue as Rhy. Fig 1 (Gtr. 7)

G5

N.C.(D5)

G5

A5

fac - tion guar - an - teed. — Ev - 'ry - bod - y wants — a piece — of the ac -

w/Riff B (Gtrs. 2 & 3) 8 measures

w/Rhy. Fig. 1 (Gtrs. 5 & 7) 8 measures

w/Rhy. Fig. 2 (Gtr. 6) 8 measures

tion.

7

⑤
5 fr.
D

Gtrs. 2, 3 and 7

harm. (8va)

Oo, I was —

harm. *

TAB 22 (22) (22) (22) 22

TAB 7 (7) (7) (7) 7

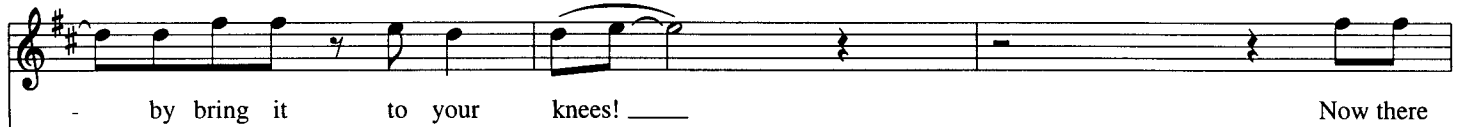
TAB 0 (0) (0) (0) 0

*harm. Gtr. 3 only

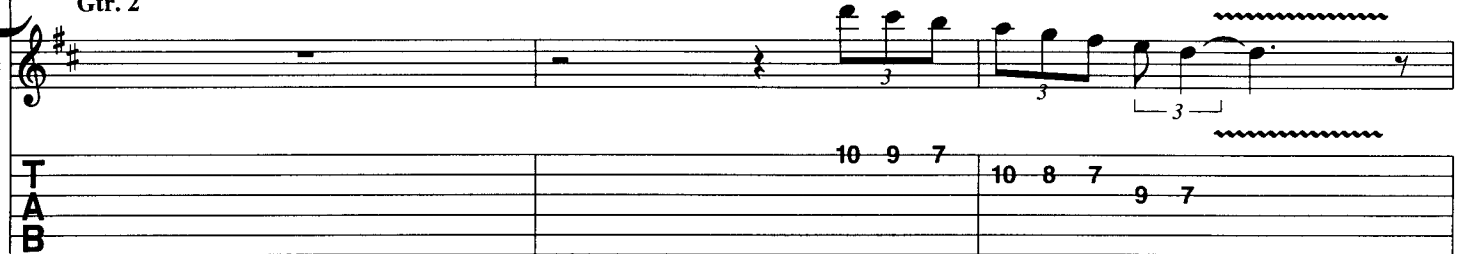
w/Rhy. Fig. 3 (Gtr. 7) 2 times

⑤
5 fr.
D

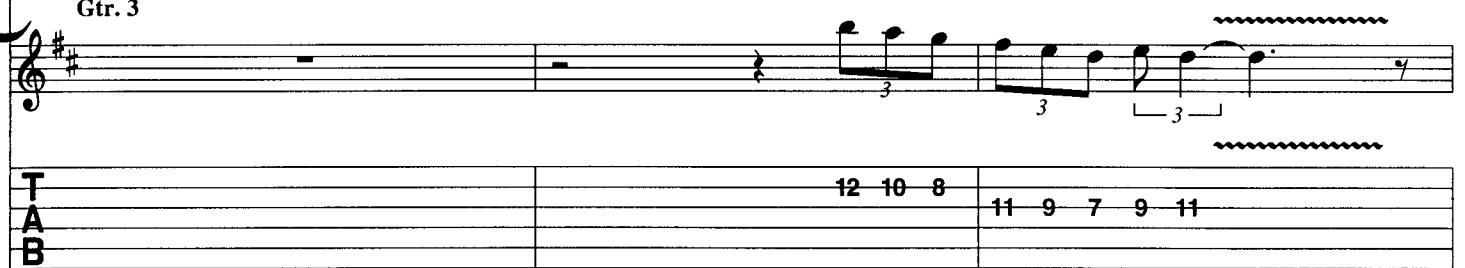
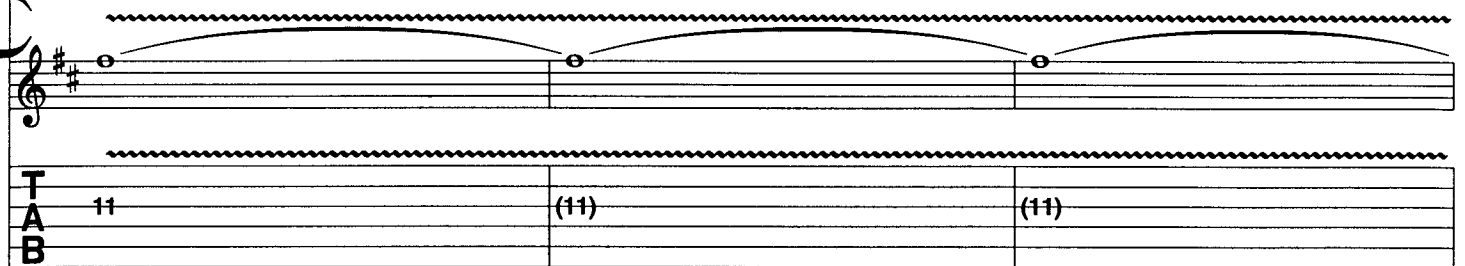
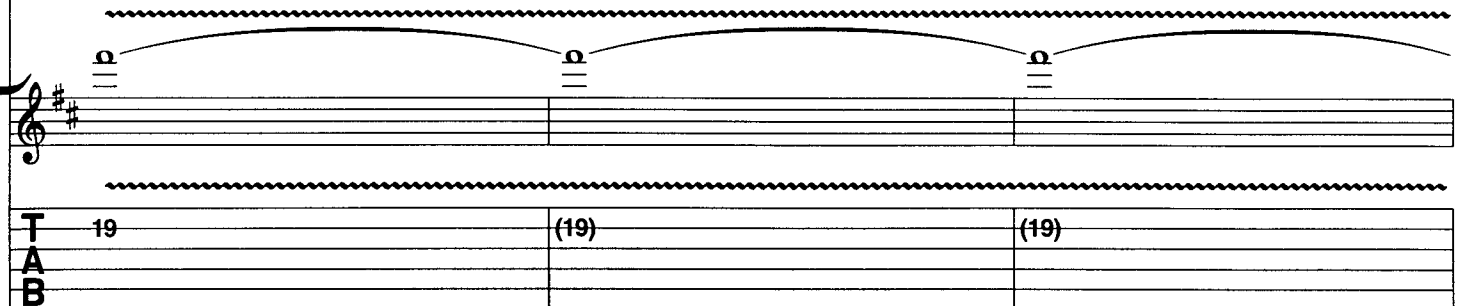
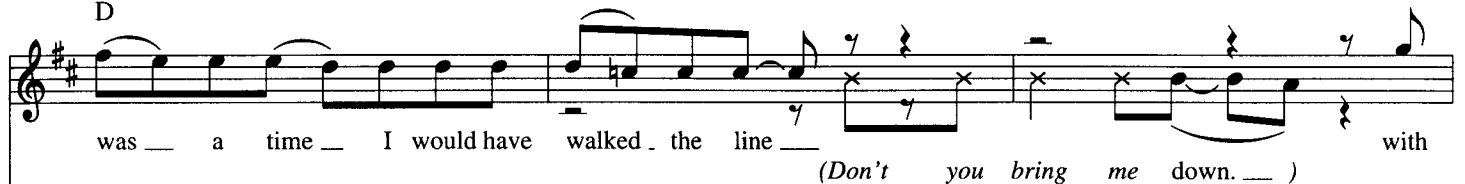
A5



Gtr. 2



Gtr. 3

⑤
5 fr.
D

A5

your — in — sa — tia — ble — greed.

(19) (19) (19)

(8va)

fdbk.

(11) (11) (11) (11)

Coda \oplus
A5

Bridge:
Half time feel
N.C.

Bridge:
Half time feel
Eb5 N.C.

— a piece — of the ac — tion! Do you

Gtr. 6

(cont. from slashes)

2 2 0

8 8 6 8 6 8 6 8 (8)

Gtr. 7

(cont. from slashes)

9 7

X X X X 8 8 6 6

Eb5

N.C.

Eb5

N.C.

D#5

N.C.

want

ac - tion,

ac - tion?

First system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 8 8 6 6 6 8 6 8 (8) 8 8 6 6 8 8 6 6.

Second system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 8 8 6 6 6 8 6 8 (8) 8 8 6 6 8 8 6 6.

Third system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 4 6 4 6 4 6 (6) (6) 6 8 6 8 6 8 (8) (8) 5 (5) 5 3 4 5 5 (5) 5 3 4 5. The text "Gtr. 3" and "Gtr. 6" are written above the staff, and "Gtr. 3 tacet" is written below the staff.

Fourth system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 4 6 4 6 4 6 (6) (6) 6 8 6 8 6 8 (8) (8) 5 (5) 5 3 4 5 5 (5) 5 3 4 5. The text "Gtr. 3" and "Gtr. 6" are written above the staff, and "Gtr. 3 tacet" is written below the staff.

*both guitars. vib.

Fifth system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 6 8 6 8 6 8 (8) (8) 5 (5) 5 3 4 5 5 (5) 5 3 4 5. The text "Gtr. 7" is written above the staff.

Guitar Solo:

Eb5

Cb5

ry - bo - dy wants, ev - 'ry - bo - dy needs.

TAB (5) 5 3 4 5 5 (5) 5 3 4 3 8 6 || (8) 4 (8) 4 (6) 2

8va ... 1 18 (18) 18 18

TAB (5) 5 3 4 5 5 (5) 5 3 4 3 18 x x

Tab Eb Cb5 Eb

TAB (4) 8 (8) 4 (4) 8 (4) 8 (2) 6 (6) 2 (2) 6

(8va) ... 1 1 (19)(19) 16 19 (19) 11 11 11 11 15 11 14 11 11 11 15 11 14 11 11 11 15 11 14 11 11 11 15 11 14 14

TAB (19)(19) 16 19 (19) 11 11 11 11 15 11 14 11 11 11 15 11 14 11 11 11 15 11 14 11 11 11 15 11 14 14

Cb5 Eb5 Cb5

TAB (8) 8 4 (4) 8 (8) 4
(8) 8 4 (4) 8 (8) 4
(6) 6 2 (2) 6 (6) 2

1/2 1

TAB (14) (14) 11 14 11 13 (13) 11 13 7 7 6 8 6 8 6 8

Bb5 B5 C5 C#5

TAB (4) (4) (2) 3 4 5 6
(4) (4) (2) 1 2 3 4

Gtr. 7 A.H. (8va) A.H. (8va) 8va

TAB 7 6 4 14 11 14 11 15 11 14 11 11 12 16 12 15 12 12 13 17 13 16

D5 D#5 E5 F5 F#5 Chorus: G5

Gtr. 6

Ev - 'ry - bo - dy wants

(continue in slashes)

TAB 7 8 9 10 9 5

(8va)

TAB 13 13 14 18 14 17 14 14 15 19 15 18 15 18 20 17 20 20

A5

D5

— a piece — of the ac — tion. —

20 20 13 (13) 10 13 10 12 (12) 10 12 10 12 10 12 10 12 (12)

G5

A5

Ev - 'ry bo - dy needs a main at - trac -

D5

G5

tion. I got what ev - 'ry bo - dy needs.

grad. bend

1/2 1/2 1

3 5 3 5 5 3 5 3 5 5

D5 G5 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sat - is - fac - tion guar - an - teed.

TAB

10 10 10 15 13 12 10
10 10 10 12 10 9 9

G5 A5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Ev - 'ry - bo - dy wants a

TAB

(10)

D5

piece of the *Ac - tion! Ac - tion!

1st time only, tacet during repeats.

gradual dive

TAB

12 5 (5)

*Gradual rit. using Delay control.

Verse: A5 Asus2 D Dsus2 G D Dsus2

Rhy. Fig. 2

Gtr. 1 & 2

if you want to. It's O -
to think a - bout it. Just walk the line,

A5 Asus2 D Dsus2 G D Dsus2

K. you know you just can't fight it. Well, you can.
And take a look a-round,

A5 Asus2 D Dsus2 E D Dsus2

run, but you can nev - er hide from the
you'll see what you can't find, like the fire

(end Rhy. Fig. 2)

A5 Asus2 D Dsus2 E D Dsus2

shad-ow that's creep - in' up be - side you.
that's burn - in' up in - side me.

Pre-Chorus:

3rd time w/Fill 1

F#m D Dsus2

1. 2. And there's a mag - ic run - nin' through your soul,
3. And there's a mag - ic run - nin' through your soul,

Fill 1 (end of solo)

T
A
B

12 14

G E

you can't have it all. (2. No.) What - ev - er you do, ___

Chorus:

A D Dsus2 E D Dsus2

well, I'll be two steps be - hind you. Wher - ev - er you go. ___

To Coda ⊕

A D Dsus2 E D Dsus2

And I'll be there to re - mind you that it ___

A D Dsus2 E G

on - ly takes a min - ute of your pre - cious time to turn a-round. ___

Dsus2 1. A5 Asus2 D Dsus2 G D Dsus2

I'll be two steps be - hind. Yeah, yeah. ___

2. w/Rhy. Figs. 1 & 1A (2 times)
A5 Asus2 D Dsus2 G5 D Dsus2 Asus Dsus2 Gsus2(6) Dsus2

Take the time. Yeah, yeah. ___

Coda

A

D

Dsus2

E

G



Dsus2

A

D

Dsus2

G

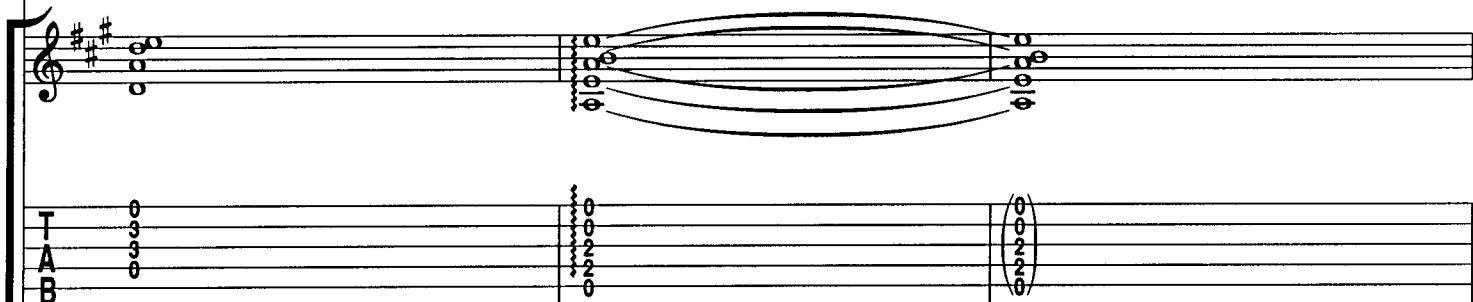
D

Dsus2

Gtr. 2



Gtr. 1



A

D

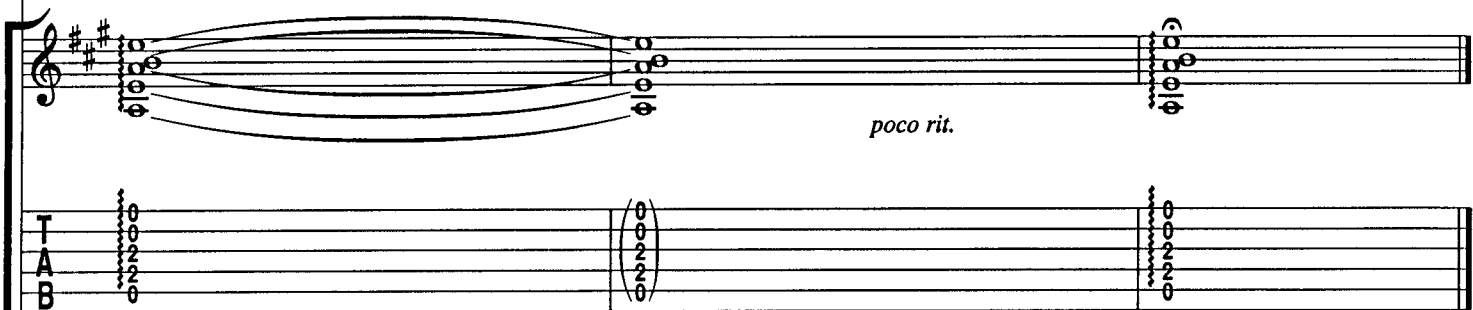
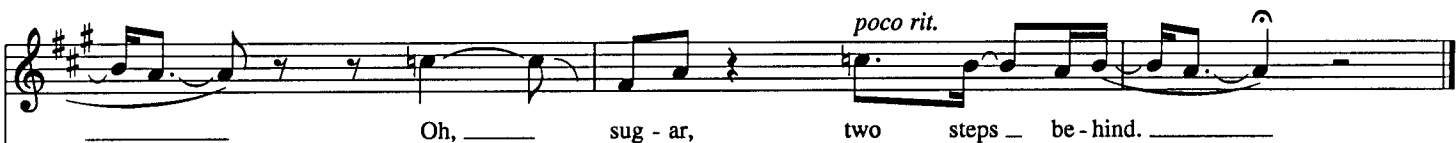
Dsus2

G

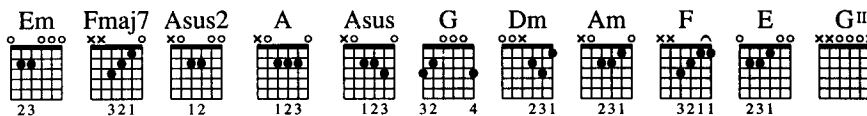
D

Dsus2

A



FROM THE INSIDE



Slow folk-rock ♩. = 57

Words and Music by
JOE ELLIOTT

Intro: Rhy. Fig. 1
Em

Fmaj7

Gtr. 1 (*Acous.*)

Gtr. 2 (*Acous.*) **Rhy. Fig. 1A**

[illegible]

Asus2 A

Asus2

Asus

Asus2

G

(end Rhy. Fig. 1)

Verses 1 & 2:

w/Rhy. Figs. 1 (*Gtr. 1*) & 2 (*Gtr.2*)

Em

Fmaj7

Asus2

A

Asus2

Asus

Asus2

bad, I am e - vil, I am win - ter, I am
2. rise, I will take you, I will break you, nev - er let you

bad,
2. rise,

I am e - vil,
I will take you,

I am win - ter,
I will break you,

I am
nev - er let you

G

Em

Fmaj7



pain. go. I'll mess up your life, I'll shoot through your veins, I'll beat up your wife, I'll drive you in - sane, I'll lose all your I'll poi-son your

pain.
go.

I'll mess up your life,
I'll shoot through your veins,

I'll beat up your wife,
I'll drive you in - sane,

I'll lose all your
I'll poi-son your

Asus2 A Asus2

Asus

Asus2

G



friends,
breath,

and I'll win in the end.
and I'll love you to death.

So
So

Chorus 1:

Rhy. Fig. 2

(end Rhy. Fig. 2)

Dm

Am

G

F



you
you

play the jo-ker,
be the jo-ker,

and I'll
and I'll

play the clown,
be the clown,

and I'll
and you'll

Gtr. 2 Rhy. Fig. 2A

TAB

2	3	1	1	3	1	0	3	3	3	3	1	1	1	1	1	1	1	1
0	2	2	2	2	2	2	0	0	0	0	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	3

w/Rhy. Fig. 2 (1 1/2 times)

Dm

Am

G

F



laugh
laugh

while you're up there,
when you're up there,

and I'll laugh
but you'll cry

when you're down.
when you're down.

Though your
Though your

TAB

1	1	1	1	1	0	0	0	0	0	0	0	3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	3	3	3

Dm

Am

G



screams
screams

break the si-lence,
break the si-lence,

oh, they won't
oh, they won't

make a
make a

(end Rhy. Fig. 2A)

TAB

1	1	1	1	1	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

Am G

TAB: 13 15 13 10 12 8 5 7 5 8 5 5 8 5 8 5 7 5 7

Am G

TAB: 5 4 7 7 10 12 13 10 12 10 12 5 3 3 0 1 0 3 1 1 2

Guitar Solo 2:

w/Rhy. Fig. 3 (Gtr. 1) 4 times

Gtr. 2 Am

Am G Am G

TAB: 1 1 1 1 1 1 1 3 3 3 3 3 5 5 5 5 6 6 6 6 8 8 8 6 0 7 5 7 5 5 7 7 7 5 5 7 5 3 5 3 5 7

Am G Am G

TAB: 5 7 5 5 7 5 7 5 7 8 7 5 5 0 3 0 3 5 5 5 3 8 7 10 8 7 8 8 10 10 8 9 9

Oh, _____ so

let ring

Chorus 3:

w/Rhy. Fig. 2 (Gtr. 1) 2 1/2 times

w/Rhy. Fig. 2A (Gtr. 2)

Dm Am G F

you play the jo - ker, and I'll play the clown, _ and I'll

ONLY AFTER DARK

Words and Music by
MICK RONSON

Moderate rock ♩ = 138
Gtrs. 1, 2 and 3

[illegible]

E5

F#5

on - ly af - ter dark. Ah. _____

(end Rhy. Fig. 1) Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

TAB

2	2	2	2	4	0	0	2	2	2	4	0	0	2	4	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2

E5

F#5

(Ah. _____)

(end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

TAB

2	2	2	2	4	0	0	2	4	4	4	0
0	0	0	0	0	0	0	0	0	2	2	0

w/Rhy. Fig. 1 (Gtr. 1)

A5

I, _____ I kiss the world good - bye, _____

w/Rhy. Fig. 2 (Gtr. 1)

E5

F#5

E5

on - ly af - ter dark. Ah. _____

w/Rhy. Fig. 1 (Gtr. 1)

F#5 A5

(Ah. _____) Night, _____ With the cit - y lights, _____

Gtr. 4 (Acoustic) Rhy. Fig. 3

mf hold _____ hold _____ hold _____ hold _____ hold _____

T															
A	2	2	2	(2)	2	2	(2)	2	2	(2)	2	(2)	2	2	2
B	0	0	2	0	0	2	0	0	2	0	0	2	0	0	0

w/ Rhy. Fig. 2 (Gtr. 1)

E5

on - ly af - ter dark.

(Gtr. 4 out) (end Rhy. Fig. 3)

hold _____ hold _____ hold _____ hold _____

T															
A	2	2	2	(2)	2	2	(2)	2	2	(2)	2	(2)	2	2	(2)
B	0	0	2	0	0	2	0	0	2	0	0	2	0	0	0

w/Rhy. Fig. 1(Gtr. 1) and 3 (Gtr. 4)

F#5 E5 F#5 A5

Ah. _____ Run, _____

(Ah. _____)

f grad.sl.

T															
A															
B															

w/Rhy. Fig. 2 (Gtr. 1)
E5 (Gtr. 4 out)

like a run - a - way, _____ on - ly af - ter dark. _____
(Gtr. out)

F#5 E5 F#5
Ah. _____ (Ah. _____)

Gtr. 5

f 1 9 11 (11)

TAB

Bridge:

D5 7

Won't _____ you dis - ap - pear _____

Gtr. 1 and 4

Rhy. Fig. 4

P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . .

TAB

Gtr. 5

(Gtr. 5 out)

TAB

(1)

A5

in - to mid - night a - gain. — Why don't you come? — Why won't you come? —

(end Rhy. Fig. 4)

P.M. — — — P.M. — — — P.M. — — — P.M. — — — P.M. — — — P.M. — — —

TAB

3 3 3 5 2 2 2 4 2 2 2 4 2 2 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Why won't you fly, — fly, fly — with me? — Sweet —

w/Rhy. Fig. 4 (Gtrs. 1 and 4)
D5

P.M. — — — P.M. — — — P.M. — — — P.M. — — —

TAB

2 2 2 4 2 2 2 4 2 2 2 4

0 0 0 0 0 0 0 0 0 0 0 4

in - no - cent fate, — will be our com - pa - ny. —

w/Rhy. Fig. 1 (Gtrs. 1 and 4)

A5

To Coda ⊕

(Gtr. 4 out)

Ah. — Ah. — Ah. —

Gtr. 5

f

TAB

9 9 9 (9)

x x x x

w/Rhy. Fig. 2 (Gtr. 1) 2 times

E5

F#5

E5

F#5

A.H. (8va)
 fdbk.
 Ah.
 mf
 A.H.
 TAB: 9 (9) (9) (9)

A.H. Pitch: E

Gtr. 3
 harm. (8va)
 mf harm.
 harm.
 TAB: 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

Gtr. 5

TAB: 9 (9) (9) (9)

Gtr. 6

f P.M.
 P.M.
 TAB: 9 9 9 (9) (9) 7 7 7 0 7 0 0 0 7 0 7 (9) (9) (9) (9)

E5 F#5 E5 F#5

Ah. Ah.

(Gtr. 2 out)

loco

w/wah-wah

harm. 8va

harm. 8va

(Gtr. 3 out)

harm.

harm.

(2.25) 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

(Gtr. 5 out)

5 5 X X 5 6 X 7 (7) (7) 0 7 5 X 5 7 X 7 (7)

P.M. P.M.

fbk. (8va)

(Gtr. 6 out)

*trem. bar

9 9 9 9 9 (9) (9) X 7 7 (7) (7) (7) (7)

7 7 7 7 7 (7) (7) X 7 7 (7) (7) (7) (7)

0 0

w/echo trail

Verse 2: w/Rhy. Fig. 1 (Gtr. 1)

A5

We at the plant re - main,

—)

w/Rhy. Fig. 2 (Gtr. 1)

E5

F#5

on - ly af - ter dark. Ah. _____

*Gtr. 7 (distorted vibes arranged for guitar)

Rhy. Fig. 5

f hold - - - - -

TAB 12 9 12 (12)

*w/echo

w/Rhy. Fig. 1 (Gtr. 1)

E5

F#5

A5

Moon, (Ah. _____)

Gtr. 5

(Gtr. 5 out)

f

TAB 5 12 13 14 16 (16) 4

Gtr. 7

(end Rhy. Fig. 5)

(Gtr. 7 out)

(12)

TAB

sim - ple as can be, on - ly af - ter dark, -

w/Rhy. Fig.'s 2 (Gtr. 1) and 5 (Gtr. 7)

E5

F#5

E5

Oh yeah. (Ah. _____)

Gtr. 5

f

TAB 14 14 12 14

w/Rhy. Fig.'s 1 (Gtr. 1) and 3 (Gtr. 4)

F#5 A5 (Gtr. 7 out)

It's wrong _____ to feel so free _

(Ah. _____)

TAB (14) (14) (14) 6

w/Rhy. Fig. 2 (Gtr. 1)

E5 (Gtr. 4 out)

on - ly af - ter dark. _____

Gtr. 7

f hold _____

TAB 12 9 12

F#5 E5 F#5

No. _____ Ah. _____ On - ly you, _

(Ah _____)

Gtr. 7

TAB (12) (12) 9 12 (12)

Gtr. 5

f grad. bend $\frac{1}{2}$ 1

TAB 6 5 7 (7) (7)

A5

you do it to me, _____

(12)

(Gtr. 5 out)

0

w/Rhy. Fig. 2 (Gtr. 1) E5 (Gtr. 4 out)

on - ly af - ter dark. _ Uh. _ Ah. _

Gtr. 7

f hold

12 9 12 12 9 12 (12) 9 9 12 12 9 12

D.S. $\frac{S}{C}$ al Coda

A.H. 8va (Ah. _)

Gtr. 5

f A.H. trem. bar (Gtr. 5 out)

9 7 9 9 (9) (9)

Gtr. 7 A.H. Pitch: E (Gtr. 7 out)

hold

(12) 12 9 12 (12) 9 7 9 (9)

⊕ w/Rhy. Fig. 2, Gtr. 1
Coda E5

F#5 E5 F#5

Ah. _____ Ah. _____

Gtr. 2

f

w/wah-wah pick sl. vib. w/bar trem bar harm. (15ma)

TAB 7 (7) X X X 0 0 (0) (0) 3.75

Gtr. 3

harm. 8va

mf

harm. 8va

TAB 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

Gtr. 5 (Gtr. 5 out)

TAB 9

Gtr. 6

f P.M. *P.M. P.M.

TAB 9 9 9 9 (9) (9) 9 9 9 9 (9) (9) 7 7 7 7 0 7 (7) (7)

*P.M. applies to ⑥ only

E5 F#5 E5 F#5

Ah. Ah.

loco

Gtr. 2

grad. dive w/bar

1 15 15 (15) 15 (15) (15) 17 (end Rhy. Fig. 6)

Gtr. 3 Rhy. Fig. 6

harm. (8va) harm. (8va)

harm. harm.

TAB

(2.25) 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

Gtr. 6

P.M. P.M. P.M. P.M. *P.M. P.M.

TAB

9 9 9 9 9 (9) (9) 9 9 9 9 9 9 9 9

7 7 7 7 7 (7) (7) 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*P.M. applies to ⑥ only

w/Rhy. Fig. 6, Gtr. 3 (3 times)

E5 F#5 E5

Ah.

Gtr. 2

P.M.

TAB

7 7 (7) 7 9 9 11 11 (11)

Gtr. 6

P.M. P.M. P.M. *P.M. P.M. P.M. P.M.

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*P.M. applies to ⑥ only

F#5 E5
 Ah.
 trem. bar hold
 TAB (11) 9 14 15 14 15 14 15 14 15 15 15 14 15 14

TAB (9) (9) (7) 2 2 0 3 0 0 9 9 7 0 9 9 7 0 9 9 7

F#5 E5 F#5
 Ah.
 A.H. (8va) loco A.H. (8va)
 A.H. 1 A.H.
 TAB (14) (14) 14 12 13 (13) (13)

A.H. Pitches: F#, E A.H. Pitch: D#

TAB (9) (9) (7) 2 2 0 3 0 0 9 9 7 0 9 9 7 0 9 9 7

E5 F#5

Ah. _____

15 (15) 12 15 12 14 12 15 12 15 12 14 12 15 12 15 15(15) (15)

P.M. P.M. P.M.

0 0 7 0 0 11 7 0 9 9 7 9 9 7 9 9 7 12

E5 F#5 Fade

Ah. _____

A.H. (15ma) loco

A.H.

13 14 13 14 12 14 12 11 12 11 12 11

A.H. Pitches: G

P.M. P.M. P.M.

0 0 7 0 0 11 7 0 9 9 7 9 9 7 9 9 7

SHE'S TOO TOUGH

Words and Music by
JOE ELLIOTT

Moderate rock ♩ = 135

Intro:

Gtr. 1*

C2

G/B

G2/A

G5

N.C.(D/F#) (Em)

1. 2. 3.

A5 w/ad lib. vocal

hold hold hold hold hold ..

TAB: 3 0 0 2 0 0 0 0 0 0 0 0 2 2 (2) (2) (0)

*"Clean" w/compression, stereo chorus and delay.

Gtr. 2 (distortion)

TAB: 3 2 0 3 2 0 0 2 (2) (2) (0)

4.

A5

Verses 1-4:

B5

E5

B5

1. Black stock - ings and a
2. 3. 4. See additional lyrics

*Add distortion.

pick sl.

TAB: 2 2 (2) (2) 4 4 4 4 0 0 2 2 0 2

Asus A B5 | 2. 4. Asus A5

Chorus 1 & 2:

C5 G5 F5 C5 G5

She's ____ too ____ tough. _ Can't help it, she just can't help it. She's ____ too _

Gtr. 1 Rhy. Fig. 1 (end Rhy. Fig. 1) Rhy. Fig. 2

Gtr. 2 Rhy. Fig. 1A (end Rhy. Fig. 1A) Rhy. Fig. 2A

Gtr. 3 Rhy. Fig. 1B (end Rhy. Fig. 1B) 1st time only, 2nd time w/Rhy. Fig. 1B

tough. — Can't help it, she just can't help it. just can't help it.

(end Rhy. Fig. 2)

(end Rhy. Fig. 2A)

Chorus 3:

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3)

She's — too — tough. — Can't help it, she just can't help it.

w/Rhy. Figs. 2 (Gtr. 1), 2A (Gtr. 2) & 1B (Gtr. 3)

She's — too — tough. — Can't help it, she just can't help it.

Guitar Solo:

B5

Gtr. 2

Gtr. 3

A5

7 7 9 (9) 7 9 7 9 8 9 8 9 7 9 7 6 7 5 12

A.H. A.H. A.H. 1/2

B5

5 8 7 6 7 6 7 7 (7) 7 (7) 16 16 16 16 (16) 16 16 16 16 (16) 16 16 16 16 (16) 16 14 14 14 14 (14) 14

8va

16 0 9 7 7 10 16 16 19 16 16 21 16 16 19 16 16 16 21 16 16

A5

16 19 16 16 21 16 16 18 20 (20) 24 10 (10) pick sl.

8va

1/2

TAB

Chorus 4:

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) 3 1/2 times

C5 G5 F5

She's too tough. Can't help it, she just can't help it.

1/2 gradual pick sl.

TAB

C5 G5 F5

She's too tough. Can't help it, she just can't help it.

C5 G5 F5

She's too tough. Can't help it, she just can't help it.

Gtr. 3 tacet 2 measures

C5 G5 F2 C/E Gsus C2 G

She's too tough!

Gtr. 1 (clean)

Gtr. 2

hold hold hold hold hold

TAB

tough. — Can't help it she just can't help it.

T A B

She's — too — tough. —

T A B

Can't help it, she just can't help it.

T A B

Verse 2:

Love loaded, she's got plenty to spare.
 She'll pull your trigger if only you dare.
 She's no angel...
 Oh no.
 (To Chorus 1:)

Verse 3:

Hand off, well, it's Catch 22.
 You can't touch if she can't have you.
 She's no angel...
 Oh no.

Verse 4:

Whiplash! Give you six of the best.
 Lay back let her mind do the rest.
 She's no angel...
 Oh no.

(To Chorus 2:)

RIDE INTO THE SUN

Words and Music by
S. CLARK, P. COLLEN,
J. ELLIOTT and R. SAVAGE

Moderate rock ♩ = 138

Piano intro.

Gtr. 1

Intro:

N.C.(E5)

E5

D5

Rhy. Fig. 1

9

f

P.M. P.M.

TAB

17 0 7 0 0 7 0 5

N.C.(G)

(E5)

E5

D5

N.C.(G)

(E5)

P.M. P.M.

TAB

(7) 7 9 9 7 (7) 7 (5) 5 3 2 5 0 (0) 0 0 0 0 5 (5) 5 3 2 5 0

D5

N.C..(G)

(E5)

E5

G5

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

(0) 0 7 0 0 7 0 5 (7) 7 (7) 7 3 2 5 0 (0) 0 7 0 0 7 0 12 12 10

(end Rhy. Fig. 1)

(Gtr. 1 out)

E5

N.C.(G) (A) (G) (A) (G) (A)

TAB

(12) 12 (12) 12 (10) 10 3 2 5 5 4 7 3 2 5 5 4 7 3 2 5 5 4 7 2 2 0

[illegible]

Gtr. 1
N.C.

(E5)
Rhy. Fig. 2

E5

D5

f

P.M.

P.M.

TAB

12

0

0

0

0

0

7
7
5

Gtr. 1 N.C.(G) (E5) E5 D5 N.C.(G) (E5) (end Rhy. Fig. 2)

P.M. P.M. *mf*

T (7) 7 9 9 7 (7) 7
A (7) 7 9 9 7 (7) 7
B (5) 5 0 0 0 (5) 5

3 2 5 0 0 0 0 3 2 5 0

Verses 1 and 2:

E5 D5 N.C.(G) (E5) E5 D5

1. Rev-vin' up _ hun - dred and four. _ Ham-mer down, _
2. (See additional lyrics)

P.M. . . . P.M. P.M. . . . P.M.

TAB

(0) 0 0 0 0 0 5 (7) 7 5 3 2 5 0 (0) 0 0 0 0 0 5

$\frac{3}{4}$ Bridge:

G5

A

G5

(end Rhy. Fig. 3)

We're gon - na make it

bab

y, _____

vib. w/bar

(Gtr. 2 out)

*Gtr. 2

*on D.S. only

A

G5

A

so step in - side. _____

And if we make it

bab -

vib. w/bar

To Coda \oplus

B

y, _____

(a) we're .. gon - na ride... _____

(In - to the sun...)

f

*vocal w/echo

15

2. *Guitar Solo:*
w/Rhy. Fig. 2 (Gtr. 1)

D.S. S al Coda
G5

[illegible]

Outro (Chorus):
w/Rhy. Fig. 1 (Gtr. 1)

N.C.(E5) E5 D5 N.C.(G) (E5) E5 D5

Ride, _____ ride in - to the sun. _____

N.C.(G) (E5) D5 N.C.(G) (E5)

Yeah, ride in - to the sun. _____ Just ride in - to the sun. _____

E5 G5 N.C.(G) (A)

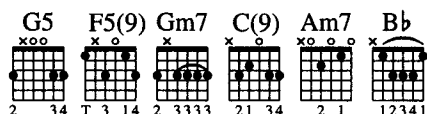
_____ (hun) _____ Yeah! _____

Verse 2:

Burn it up, we're gonna cruise.
Kick down, nothin' to lose
When you're ridin', ridin' into the sun.
A hot shot, hooked on the street.
I'm in love, got the fire in me.
When I'm ridin', ridin' into the sun.
(To Bridge:)

MISS YOU IN A HEARTBEAT

(Electric Version)



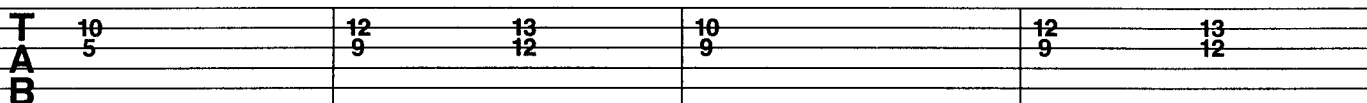
Slowly ♩ = 66

Intro:

Words and Music by
PHIL COLLEN

*Gtr. 1

*Gtr. 2
pp



*Gtr. 3

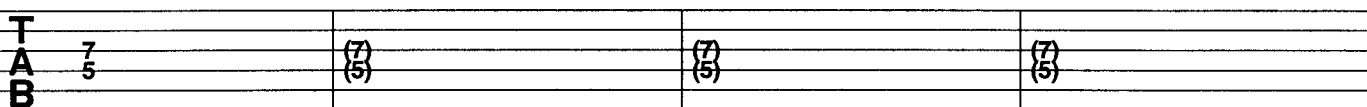
Rhy. Fig. 1A

(end Rhy. Fig. 1A)

*Gtr. 4
pp

Rhy. Fig. 1B

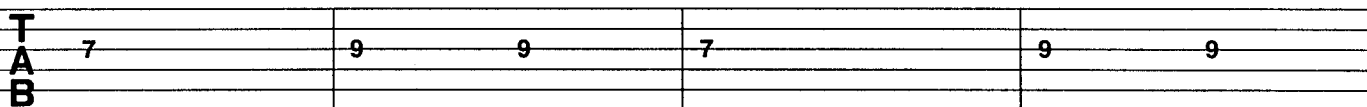
(end Rhy. Fig. 1B)



*Gtr. 5

(Gtr. 5 out)

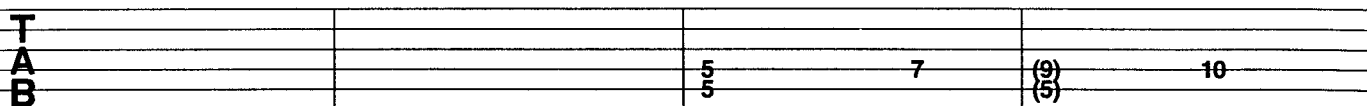
pp — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p* *pp* — *p*



*Gtrs. 6 and 7

Gtr. 6

Gtr. 7
mp — *mf*



*Gtrs. 1-7 utilize E-bow throughout to achieve sustain

w/Rhy. Figs. 1A (*Gtr. 3*) and 1B (*Gtr. 2*) (2 times)

The musical score is divided into four systems, each representing a different guitar part:

- Gtr. 1:** Features a melodic line in the treble clef. It includes dynamic markings *mf* and *f*, and performance instructions *fdbk. (8va)* and *loco*. The tablature below shows fret numbers: 13/9, 12/7, 10/5, 13/9, 12/7, 8, 10/5, and (5).
- Gtr. 2:** Features a melodic line in the treble clef. It includes dynamic markings *mf* and *f*, and performance instructions *fdbk. (8va)* and *loco*. The tablature below shows fret numbers: 13/9, 12/7, 10/5, 13/9, 12/7, 8, 10/5, and (5).
- Gtr. 6:** Features a melodic line in the treble clef. It includes dynamic markings *f* and *mp*. The tablature below shows fret numbers: 10/3, 12/5, (12/5), (12/5), and (12/5).
- Gtr. 7:** Features a melodic line in the treble clef. It includes dynamic markings *mf* and *mp*. The tablature below shows fret numbers: 10/3, 12/5, (12/5), (12/5), and (12/5).

Verse 1:

w/Rhy. Figs. 1A (Gtr. 3) and 1B (Gtr. 4)

(Gtrs. 3 and 4 out)

lieve _____ (a)that there's some- thing deep in - side _____ that should - n't be _ from _ time to time _

Gtr. 1 (Gtr. 1 out)

Gtr. 2 (Gtr. 2 out)

TAB (10) (5) (10) (5)

Gtr. 6 (Gtr. 6 out)

Gtr. 7 (Gtr. 7 out)

TAB (12) (5) (12) (5)

*Gtr. 8

mf hold _____

TAB 3 5 3

*compressed clean w/chorus and delay

*compressed clean w/chorus and delay

Am7 C(9) G5 N.C.(F5 (6))

I sure found out, _____ though love _____ was such a crime. _____

hold _____

TAB

C(9) G5 Am7

The more _____ you care, _____ the more _____ you fall. _____

(Gtr. 8 to slashes)

TAB

Pre-Chorus 1 and 2:

G5 F5(9) Gm7 F5(9)

Gtr. 8

No _____ need to _____ wor - ry, _____ no need to turn _____ a - way, - 'cause it don't _____ mat -

Gtr. 6

mf

TAB

12 (12)

Gtr. 6

ter _____ an - y - way. _____

fdbk.

trem. bar

TAB

10 (10) 12

Gtr. 9

f

hold -----

trem. bar

-1/2 -1/2 -1/2 -1/2 -1/2

TAB

3 3 3 3 3

0 0 0 0 0

3 3 3 3 3

Chorus:
Rhy. Fig. 2B

Rhy. Fig. 2B
C(9) G5 Am7 F5(9) C(9) G5

Gtr. 8

Ooh, _____ I miss_ you _ in a heart - beat. Ba - by, _____ I _____
(Ooh. _____)

Rhy. Fig. 2A
Gtr. 1

mp

TAB

10	12	14	12	12	14
----	----	----	----	----	----

[illegible]

Gtr. 10 Rhy. Fig. 2D

mf
hold
8 8 8 10 8 10 10-12 8-10 12 10 6 8 6 8 8 10 8 10

T
A
B

Am7

C(9)

G5

Am7

F5(9)

miss you right a-way. _____ (Ooh, _____ I miss you in a heart beat.) 'cause it ain't

TAB 14 10 12 14 10

trem. bar

TAB 2 2 0 (2) (2) (0) (2) (2) (0) (2) (2) (0) (2) (2) (0) 3 3 3 3 2 10 (10) 10 (10) 8 (8)

hold hold hold hold

TAB 10 12 8 10 12 10 10 12 10 8 8 8 10 8 10 10 12 8 10 12 10 6 8 6

To Coda ⊕

(end Rhy. Fig. 2B)

C(9) G5 C(9) G5 C(9) G/B Am7 (Gtr. 8 to notation)

love _____ if it don't _ feel _ that way. _ 2. When we
(Oh. _____)

Gtr. 1 (end Rhy. Fig. 2A) (Gtr. 1 out)

TAB 10 12 14 12 (12) (12)

Gtr. 9 (end Rhy. Fig. 2C) (Gtr. 9 out)

pp

TAB 3 3 3 3 (3) (3)
3 3 3 3 (3) (3)
3 3 3 3 (3) (3)

Gtr. 10 (end Rhy. Fig. 2D) (Gtr. 10 out)

hold hold

TAB 8 8 10 8 10 8 8 8 8 (8) (8)

Gtr. 11 (Gtr. 11 out)

f hold

TAB 5 5 5 7 5 5 5 5 7 9 7
5 7 5 5 5 5 5 5 7 9 7

Verse 2:
C(9)

G5

N.C.(F5(6))

touch _____

I just lose _____ my _____ self con - trol. _____

Gtr. 8

hold _____

vib. w/bar

TAB

C(9) G5 Am7 Am9(no 3rd) C(9) G5

I sense - sen - sa - tion I can't hide. _____ To love you is eas - y, _____ it ain't .

Gtr. 1 fdbk.

pp *p* *mp* *mf*

TAB

Gtr. 2

Gtr. 3 *pp* *mp*

TAB

Gtr. 4

Gtr. 7 *pp* *mf*

TAB

Gtr. 8

vib. w/bar

TAB

*phrase repeated w/digital delay while level in mix fluctuates.

N.C.(F5(6)) C(9) G5 Am7

eas - y to walk a - way. _____ I keep the faith _ and there's a rea - son why. _____ Yeah. _____

fdbk. *fdbk.* *fdbk.* *fdbk.* *fdbk.* *fdbk.* (Gtr. 1 out)

pp *p* *mp* *mf*

T 13(13) 15 13 (13) 15 13(13)15 13 (13) 15 13(13)15 13 (13) 15
 A 14 14 14 14 14 14 14 14 14 14 14 14
 B

(Gtr. 2 out)

8 8 8
p (Gtr. 3 out)

T 9 (9) (9)
 A 10 (10) (10)
 B

(Gtr. 4 out)

8 8 8
p (Gtr. 7 out)

T 5 (5) (5)
 A 5 (5) (5)
 B

hold J

T 3 5 3 3 3 3 3 3 3 3 3 3
 A 3 5 3 3 3 3 3 3 3 3 3 3
 B



Coda

Am7

G5

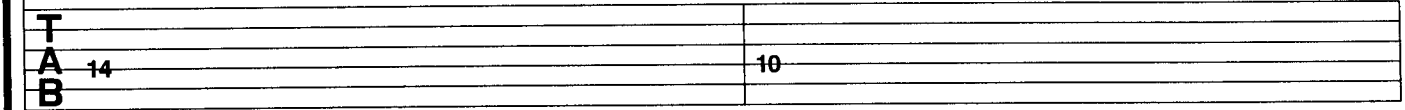
F5(9)

G5

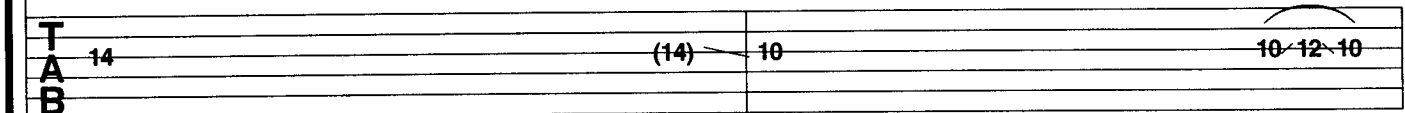
Gtr. 8

mf

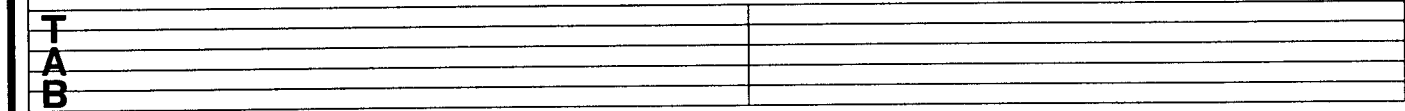
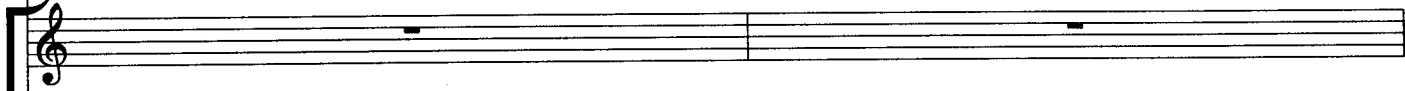
Gtr. 1



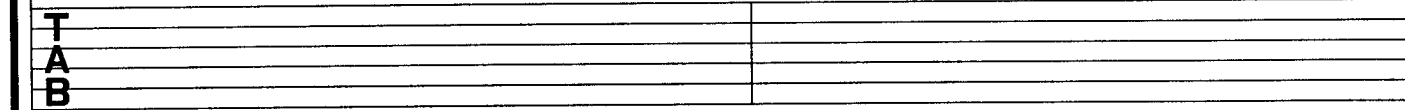
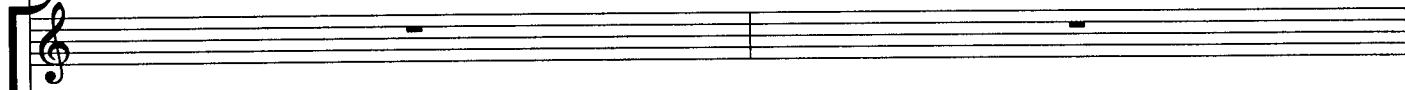
Gtr. 6



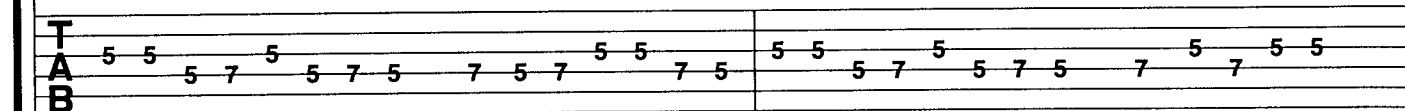
Gtr. 9



Gtr. 11



*Gtr. 12



*compressed clean w/chorus and delay

Am7

G5

F5(9)

G5

'cause I'd do 'bout an - y - thing _____ for some - one like... _ I'm read - y for you. _

(Gtr. 1 out)

TAB 14 10 12

(Gtr. 6 out)

TAB 14 (14) 10 7

mf

TAB 3 3 3 3 3 3 3 3

f

TAB 12 12 0

(Gtr. 12 out)

P.M. _ _ P.M. _ _ P.M. _ _ P.M. P.M. _ _

TAB 5 5 5 7 5 5 7 5 7 5 5 5 5 5 5 8

Guitar Solo:

C(9)

G5

Am7

Gtr. 8

Gtr. 11

-1

A.H.
(8va)

loco

A.H.
(8va)A.H.
(8va)

loco

trem. bar
-1

A.H.

A.H.

A.H.

TAB

A.H. Pitch: F#

A.H. Pitch: D

Gtr. 9

-1/2

-1/2

-1/2

-1/2

trem. bar

-1/2

-1/2

-1/2

-1/2

TAB

C(9)

G5

Am7

A.H.
(8va)

loco

A.H.

grad. dive w/bar

P.M.

TAB

A.H. Pitch: E

TAB

G5 F5(9) Bb F5(9)

Gtr. 11

TAB

14 12 12 12 12 14 12 12 10 7 10 12 9 10 12 9 10 12 10 12 13 10 12 13 10 12 12 13

P.M. P.M.

Gtr. 13

mf

P.M.

TAB

10 8 10 8 10 7 9 10 7 9 10 8 10 10 10 7 9 7

Gtr. 9

TAB

10 10 8 (10) 3 (10) 3 (8) 1 10 10 8 (10) 7 (10) 7 (8) 5

*this portion of phrase repeated w/echo device and heard displaced by one beat.

C(9) G5

(8va)

TAB

10 12 13 15 (15) 15 15 (15) 10 22 (22) 20 22 22 (22)

** (8va)

(Gtr. 13 out) loco

TAB

10 12 12 12

TAB

10 12 12 12

**rapidly tap strings w/pick over neck pickup and move toward nut.

Chorus:

w/Rhy. Figs. 2A-D, Gtrs. 1, 8, 9 and 10 (2 times)

C(9)

G5

Am7

F5(9)

C(9)

G5



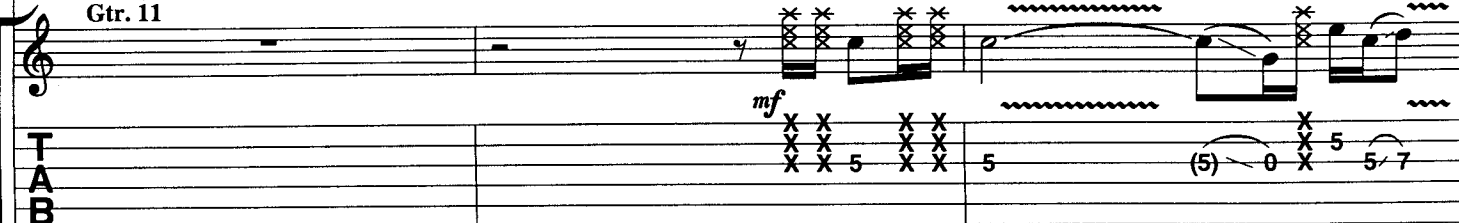
(Ooh, ____

I miss you in a heart - beat.)

Ooh. ____

I ____

Gtr. 11



Am7

C(9)

G5



miss you right a - way. ____

(Ooh, ____

I ____



Am7

F5(9)

C(9)

G5



miss you in a heart -

beat.)

love ____

if it don't ____

(Ooh. ____)



C(9)

G5

C(9)

G5



feel that way. ____

Yeah. ____

Ba - by, ____

ba - by, ____

(Ooh, ____

I ____



hold vib. w/bar

Am7 F5(9) C(9) G5

miss _ you _ in a heart - beat.) Oh _ yes, _ and _ (Ooh. _ yeah _) I

* hold

T 12 14 13 12 13 17 17 18 17 17 20 17 17 18 17 17
 A 12 14 12 15 12 17 17 19 17 17 17 17 17 17 19 17 17
 B 12 14 12 15 12 17 17 19 17 17 17 17 17 17 19 17 17

*Both notes vib.

Am7 C(9) G5

miss you right _ a - way. (Ooh, _ I

(8va) A.H. 15vb loco

grad. bend

T 20 (20) (20) 20 20 (20) 7 (7) 5 7 1 1/2
 A 20 (20) (20) 20 20 (20) 7 (7) 5 7 1 1/2
 B 20 (20) (20) 20 20 (20) 7 (7) 5 7 1 1/2

A.H. Pitch:G

Am7 F5(9) C(9) G5

miss _ you _ in a heart Don't you know it ain't love, _ it ain't love _ 'till it
 - beat.) (Ooh. _)

A.H. (8va) loco A.H.'s (8va) loco

A.H. A.H.'s

T 5 5 5 5 7 (7) 5
 A 5 3 3 5 (5) 5 5 5 7 (7) 5
 B 5 3 3 5 (5) 5 5 5 7 (7) 5

A.H. Pitch: A A.H. Pitch: E A.H. Pitch: D

C(9) G5

feels that way. — No. No. (Ooh, — Oh, — I

TAB 5 (5) 5 7 9 8 9 8 10 10 13 13 15 (15) (15)

Am7 F5(9)

miss you in a heart — can't you feel my beat.)

8va —

TAB 12 13 15 12 13 15 13 12 12 13 15 17 15 12 13 15 13 13 15 17 13 13 15 15 15 15 15 15 17 20 20 20

C G5 Am7 Fade

heart beat? — Yeah — it's some - thin' deep in - side — ba - by. —

(8va) — (Ooh. —)

loco

grad. bend grad. bend

TAB 20 20 20 12 10 10 7 5 8 5 7 (7) 5 7 5 5 5 7

I WANNA BE YOUR HERO

Slowly ♩ = 91

Intro:

Gtr. 1 (12 string) Rhy. Fig. 1

Dm



Words and Music by
S. CLARK, P. COLLEN, J. ELLIOTT,
R.J. LANGE and R. SAVAGE

C B♭ play 3 times
(end Rhy. Fig. 1)

hold

0 2 3 0 1 3 0

Gtr. 2 (Electric*) Rhy. Fig. 1A

(end Rhy. Fig. 1A)

3 2 0 1 3 1 0 0 1 3 3

*w/o distortion.
w/Delay, compression and chorus.

Gtr. 3 (12 string) Rhy. Fig. 1B

(end Rhy. Fig. 1B)

hold hold

0 2 3 2 0 2 3 0 3 3 1

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) (5 times)

Dm C B♭ Dm C B♭

I wan - na be your he - ro. I'll be a

Dm C B♭ Dm

trick of the light. I wan - na be your he - ro.

C B♭ Dm C B♭

I'll be your heat in the night.

Faster ♩ = 130

Verse 1:

Gtr. 4* Dm

Bb5

Dm

Bb5

*Double tracked w/distortion

D5

Bb5

D5

Bb5

D5

C5

Bb5

tight,

'cause I like what I see.

You ex -

Gtr. 2

Rhy. Fig. 2

(end Rhy. Fig. 2)

Gtr. 4

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 (Gtr. 2) & 2A (Gtr. 4) 3 times

D5 C5 Bb5

cite, you put your fin - ger on me. You're not — too shy, —

D5 C Bb5

you put a sting in my tail. A mag - ic ride, —

D5 C Bb5

and I'm a - hot on your trail. You know, —

Pre-Chorus 1:

D5 E5 C#5 D5 E5

you got some - thing I want, — you got some - thing I need, —

Gtr. 4

Rhy. Fig. 3A

hold

TAB

9 9 9 9 (9) 0 3 2 3 2 3 (3) 9 9 9 9

Gtr. 2

Rhy. Fig. 3

TAB

10 10 10 10 9 9 (9) 9 10 10 10 10 9 9 7 (7) 6 4 7 5 9 9 7

C#5 D5

E5

yeah. — I've got some-thing to say. —

hold hold

TAB (9) 0 3 2 3 2 3 (3) 9 9 9 9 (9) 0 3 2 3 2

TAB (9) (9) (7) 6 7 4 5 10 10 10 10 9 9 9 (9) (9) (7)

Verse 2:

D5 w/Rhy. Figs. 2 (Gtr. 2) & 2A (Gtr. 4)

Eb5 D5 C5 Bb5 (G)

I'm on my way. — Hot licks,

(end Rhy. Fig. 3)

semi-harm.

TAB 8 7 5 3 3 (3) 3 3 3 3 3 3 5

C

Bb5

D5

on the tip of my tongue. E - lec - tric,

you turn your head - light on. You know, _____

C Bb5

Pre-Chorus 2:

w/Rhy. Figs. 3 (Gtr. 2) & 3A (Gtr. 4)

D5 E5 C#5 D5 E5 C#5 D5

you got some-thing I want, _____ you got some-thing I need, _____ yeah. _____

E5 Eb5 D5 C5 Bb5 (G)

I've got some-thing to say. _____ I'm on my way. _____ Ooo yeah, _____

Chorus 1:

G (F) (Eb) (F) G

Gtr. 5

_____ get up and go. _____ I wan-na be your he - ro,

Rhy. Fig. 4

Gtr. 4

hold hold

TAB

3 4 5 3 4 6 6 5 6 3

Rhy. Fig. 3A (var.)

Rhy. Fig. 4A

Gtr. 2

P.M.

TAB

3 3 3 3 3 3 3 3 8 7 7 8 7 7 8 8 7 7 8 7 7 8

(F)

(Eb)

G

(F)

(Eb)

I'll be your trick of the light. — I wan-na be your

hold hold hold

TAB

(3) 3 4 5 3 3 3 4 6 6 5 7 5 (5) 3 4 5 3 3

P.M.

TAB

8 7 7 8 7 7 8 8 7 7 8 7 7 8 7 7 8 7 7 8

(F)

G

(F)

(Eb)

(F)

he - ro, (in) the heat of the night. —

Gtr. 4 (end Rhy. Fig. 4A)

hold hold

TAB

3 4 6 6 5 6 3 (3) 3 4 5 3 3 8 7 7 8 7 7

Gtr. 5 (end Rhy. Fig. 4)

(continued from slashes) hold

TAB

8 7 7 8 7 7 8 8 7 7 8 7 7 8 3 4 6 6 5 7 5

Guitar Solo:

D5

Bb5

D5

The image shows a musical score for two guitar parts, Gtr. 4 and Gtr. 6, with corresponding TAB notation.

Gtr. 4: The notation is in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. There are two measures of rest labeled "P.M." (Palm Mute).

Gtr. 6: The notation is in treble clef with a key signature of one flat (B-flat). The melody features a long phrase with a slur and a fermata, followed by a descending line and a final note with a fermata. There are also two measures of rest labeled "P.M." (Palm Mute).

TAB: The TAB notation is provided for both parts. For Gtr. 4, the TAB shows fret numbers (7, 5, 5, 5, 5, 5, 5, 5, 5, 5, 3, 3, 7, 5, 5, 5, 5, 5, 5, 5). For Gtr. 6, the TAB shows fret numbers (17, (17), 17, (17), 15, 17, 14, (14), and an "X" for the final measure).

Gtr. 4

Bb5

D5

Bb5

P.M.

Gtr. 2

Gtr. 6

harm. (8va)

harm.

vib.w/bar

15 15 15 (15)

10 10 10 12 13 13 15 15

(0) 5 5 5 7 7 7 9 10 10

Interlude:

Gtr. 4*

Am

Gm

Gtr. 4 D5

Bb5

Gtr. 4 D5

P.M.

TAB

7 5 5 5 5 5 5 5 5 5 3 3 1 1

8 10 7 6

9 8 7 7

Gtr. 6

Am

tacet till end

Gtr. 6

Am

tacet till end

TAB

13 13 15 15 12 12 13 10 10 11 11 8 8 10 6 6 8 8 5 5 6 8

(8)

Gtr. 7

Gtr. 7

TAB

8 8 10 10 9 9 8 10 8 7 8 7 6 8 7

*Doubled by Gtr. 2

Gtr. 4

F

Fm

C

vib. w/bar

Gtr. 4

F

Fm

C

vib. w/bar

TAB

(6) (8) (7) 5 5 4 3 (3) (5) (5)

Gtr. 6

Gtr. 6

TAB

(6) (8) (7) 8 6 5 8 5 5 5 6 5 4 6 4 3 (3) (5) (5) 8 8 10 10 9 9

Gtr. 4

Am G Gm F Fm C

vib. w/bar

TAB

8 10 9 7 6 8 7 (6) 5 5 5 4 3 (3) 5

Gtr. 7

TAB

8 10 8 7 8 7 6 (6) 8 6 5 8 5 5 5 6 5 4 6 4 3 (3) 5

Verse 3:

D5 Gtr. 7 tacet till end

F D5 Bb5

Uh, hold tight, I like what I see. Oh!_

Gtr. 4

TAB

7 7 7 10 7 7 3

5 5 5 8 5 5 1

G D5 F

Just one night, that's all I'm ask - ing for.

TAB

(3) (3) (3) 7 7 7 10

(1) 1 3 5 5 5 8

Pre-Chorus 3:

D5 G D5 E5

You, you, — you got some-thing I want, —

TAB

7	7		7	9	(9)
7	7		7	9	(9)
5	5		5	7	(7)

D5 E5 D5 E5

you got some-thing I need. — I've got some-thing to say. — Yeah!

TAB

7		9	(9)	7		2	(2)
7		9	(9)	7		2	(2)
5	5	7	(7)	5	5	0	(0)

Eb5 D5 C5 Bb5 G

I'm on my way. — Ooo yeah, — get up and go. —

TAB

8	7	5	3													
6	5	3	1													
				3	(9)	3	3	3	3	3	3	3	3	3	3	3

Chorus 2:

w/Rhy. Fig. 4 (Gtr. 2) & 4A (Gtr. 4)

G (F) (Eb) (F) G (F) (Eb) (F) G

I wan-na be your he - ro, I'll be your trick of the light. _

(F) (Eb) (F) G 1. (F) (Eb)

I wan - na be your he - ro, in the heat of the night. _

(F) (G) 2. (F) (Eb) (F)

Gtr. 5 tacet

in the heat of the night. (I wan - na be your

Outro:

(lead vocal tacet on repeat)

G5 F5 Eb5 F5 G5 F5 Eb5 F5 G5

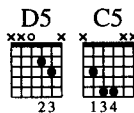
Repeat and fade

Gtr. 4 he - ro.) (I wan-na be your

he - ro.) (I wan-na be your

T	12	10	10	8	8	10	10	12	12	10	10	8	8	10	10	12
A	12	10	10	8	8	10	10	12	12	10	10	8	8	10	10	12
B	10	8	8	6	6	8	8	10	10	8	8	6	6	8	8	10

RING OF FIRE



Fast rock ♩ = 160

Words and Music by
S. CLARK, P. COLLEN, J. ELLIOTT,
R.J. LANGE and R. SAVAGE

Gtr. 1 N.C. (D5)

(B♭5)

mf
P.M. (downstrokes)

TAB

Gtr. 2

(second time only)

* *mp*

f

TAB

*crescendo w/volume knob

D5(9)

B♭5(9)

P.M.

f

semi harm.

TAB

(Gtr. 2 to slashes)

Gtr. 3

f
divisi pick sl.

TAB

Rhy. Fig. 1 B

D5

Gtr. 2

Rhy. Fig. 1 A

Gtrs. 1 and 3

P.M. -----J

TAB: 3 5 6 3

Gtr. 2 to notation

P.M. -----J

TAB: 3 5 6 3

Verses 1 & 2:

Dm

Bb6(9)

1. Fun

girl, _____
2. (See additional lyrics)

you tempt - ed me. _

Gtr. 1 and 3

(end Rhy. Fig. 4)

Rhy. Fig. 2

(end Rhy. Fig. 2)

hold -----J

vib. w/bar

P.M. -----J

TAB: 1 0 1 (1)

Gtr. 2

(end Rhy. Fig. 1B)

hold -----J

mf hold -----J

vib. w/bar

TAB: 1 0 1 (1)

*w/digital echo output panned left

w/Rhy. Fig. 2 Gtrs. 1 and 3 (6 times)

Gm6/D

A feast — of sparks — in the night

Gtr.2

hold vib. w/bar

hold vib. w/bar

TAB

0 3 5 3 (3) 0 7 6 5

is what — I — need. Oo I'm a read - y to roar

Gm6/D

hold vib. w/bar

TAB

(5) 0 3 5 3 (3)

and I'm a read - y for more.

Dm Gm6/D

hold vib. w/bar

hold vib. w/bar

TAB

0 2 3 1 (4) 0 3 5 3

Well, I'm a read - y to burn — like a light — un - til — the — dawn.

Dm

hold vib. w/bar

TAB

(3) 0 7 6 5 (5)

Bb5(9) C5(9)

voice ___ in ___ the ___ wild - er - ness; _ there's some - thing in ___ the ___ air. ___ A

Detailed description: This image shows the vocal melody for the song 'The Wind'. It is written on a single staff in treble clef with a key signature of one flat (Bb). The melody is divided into four measures. The first measure is labeled 'Bb5(9)' and contains the notes Bb4, Bb4, A4, G4, and F4. The second measure is labeled 'C5(9)' and contains the notes E5, D5, C5, Bb4, and A4. The third measure is labeled 'C5(9)' and contains the notes G4, F4, E4, D4, and C4. The fourth measure is labeled 'C5(9)' and contains the notes Bb4, A4, G4, F4, and E4. The lyrics are written below the staff, with blank lines for the student to write the words. The lyrics are: 'voice ___ in ___ the ___ wild - er - ness; _ there's some - thing in ___ the ___ air. ___ A'.

lit - tle love _ won't bring _ your pre - cious self _ a se - cret flame. _ Fun

Gtr. 1 and 3 Rhy. Fig. 5A

(end Rhy. Fig. 5A)

[illegible]

(end Rhy. Fig. 5B)

TAB	5	3		5	3		3	2	(2)
			3		3		2	2	(2)

Chorus 1:

w/Rhy. Fig. 1A (*Gtrs. 1 and 3*) and **1B**(*Gtr. 2*)

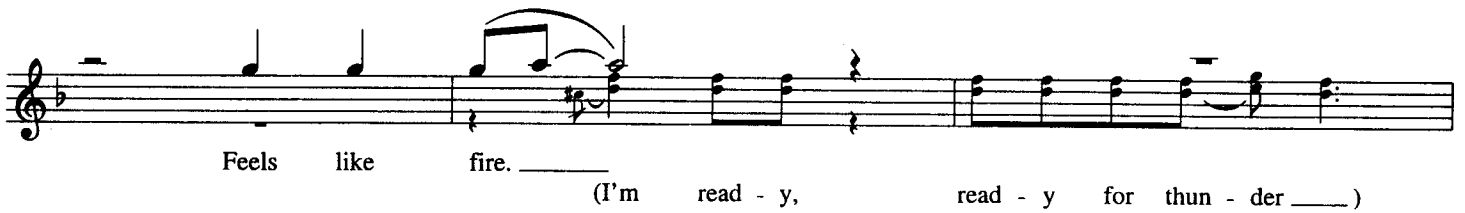
girl. _____
(I'm read - y read - y for thun - der. _____)

Feels like fire. _____
(I'm read - y read - y for thun - der.)

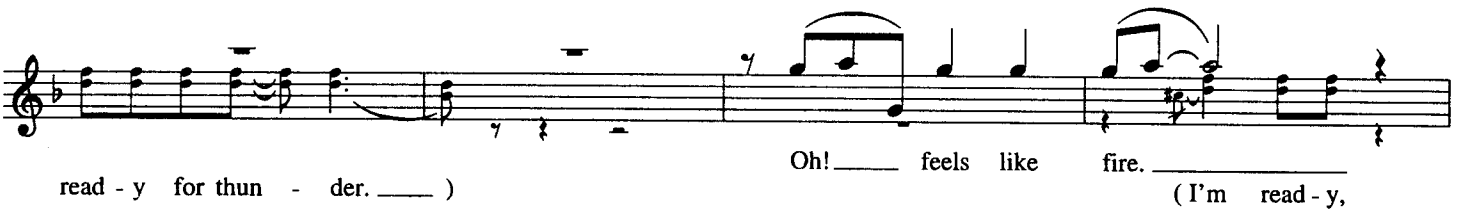
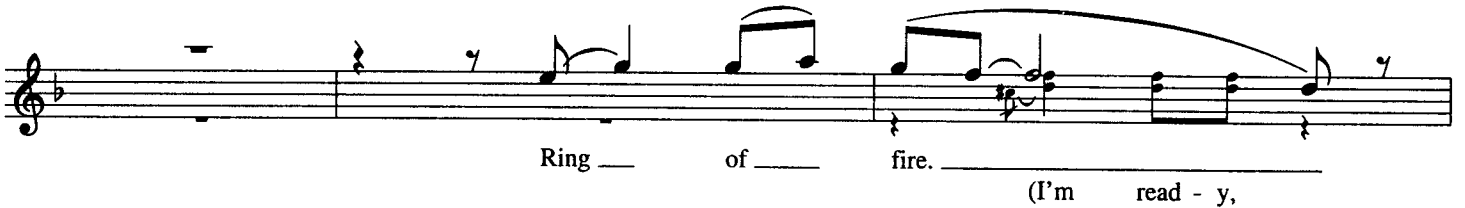
D.S. S al CodaB \flat 6(9)

Coda w/Rhy. Figs. 1A (Gtrs. 1 and 3) and 1B (Gtr. 2) (1st 8 bars only)

D5



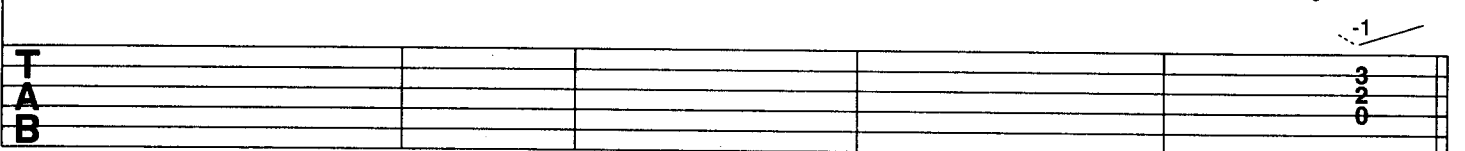
w/Rhy. Fig.'s 1A (Gtrs. 1 and 3) and 1B (Gtr. 2)



(Gtrs. 2 and 3 out)



Gtr. 4

*f* *trem. bar.

*depress bar 1 whole step before striking chord.

Guitar Solo:

Gtr. 4

D5

F5

C5

Bb5

Guitar Solo: Gtr. 4

Staff 1: Treble clef, key of D major. Notes: D5 (fret -1), E5 (fret -1), F#5, G5, A5, B5, C6, D6. Chords: D5, F5, C5, Bb5. Dynamics: *grad. release*.

Staff 2: Bass clef, key of D major. Notes: D5 (fret -1), E5 (fret -1), F#5, G5, A5, B5, C6, D6. Chords: D5, F5, C5, Bb5. Dynamics: *grad. release*.

Staff 3: Tablature for Gtr. 4. Frets: 0, (0), 4, 7, (7), 9, 10, 9, 9, 10.

Gtr. 1

Guitar Solo: Gtr. 1

Staff 1: Treble clef, key of D major. Notes: D5 (fret 7), E5 (fret 5), F#5, G5, A5, B5, C6, D6. Chords: D5, F5, C5, Bb5. Dynamics: *mf*.

Staff 2: Bass clef, key of D major. Notes: D5 (fret 7), E5 (fret 5), F#5, G5, A5, B5, C6, D6. Chords: D5, F5, C5, Bb5. Dynamics: *mf*.

Staff 3: Tablature for Gtr. 1. Frets: 7, 5, (7), (5), 3, 3, 5, 3, 2, 3, 1.

Guitar Solo: Gtr. 1

Staff 1: Treble clef, key of D major. Notes: D5 (fret 10), E5 (fret 10), F#5, G5, A5, B5, C6, D6. Chords: F/A, Bb5. Dynamics: *mf*.

Staff 2: Bass clef, key of D major. Notes: D5 (fret 10), E5 (fret 10), F#5, G5, A5, B5, C6, D6. Chords: F/A, Bb5. Dynamics: *mf*.

Staff 3: Tablature for Gtr. 1. Frets: (10), (10), 12, (12), (12), 10, 13, 10, 12, 10, 13, 10, 12, 10, 13, 10, 12, 10, 13, 15, (15).

Guitar Solo: Gtr. 1

Staff 1: Treble clef, key of D major. Notes: D5 (fret 3), E5 (fret 3), F#5, G5, A5, B5, C6, D6. Chords: F5, C5. Dynamics: *mf*.

Staff 2: Bass clef, key of D major. Notes: D5 (fret 3), E5 (fret 3), F#5, G5, A5, B5, C6, D6. Chords: F5, C5. Dynamics: *mf*.

Staff 3: Tablature for Gtr. 1. Frets: (3), (1), 3, 1, 3, 3, 0, 3, 1.

Guitar Solo: Gtr. 1

Staff 1: Treble clef, key of D major. Notes: D5 (fret 13), E5 (fret 15), F#5, G5, A5, B5, C6, D6. Chords: F5, C5. Dynamics: *mf*.

Staff 2: Bass clef, key of D major. Notes: D5 (fret 13), E5 (fret 15), F#5, G5, A5, B5, C6, D6. Chords: F5, C5. Dynamics: *mf*.

Staff 3: Tablature for Gtr. 1. Frets: 15, 13, 15, 15, (15), 13, 15, (15), 15, 15, 18, 15, 17, 18, 15, 17, 15, 19, 17, 15, 20, 18, 19, 20, 17, 18, 19, 18, 17, 20, 19, 18, 17, 16, 19, 18, 17, 16.

Guitar Solo: Gtr. 1

Staff 1: Treble clef, key of D major. Notes: D5 (fret 3), E5 (fret 3), F#5, G5, A5, B5, C6, D6. Chords: F5, C5. Dynamics: *mf*.

Staff 2: Bass clef, key of D major. Notes: D5 (fret 3), E5 (fret 3), F#5, G5, A5, B5, C6, D6. Chords: F5, C5. Dynamics: *mf*.

Staff 3: Tablature for Gtr. 1. Frets: 3, 1, 3, 1, 5, 3, (5), (3), 5, 3.

loco C7/E A.H. (8va) *loco* F#sus F5 A.H. (8va)...

1/2 A.H. 1/2 semi harm. A.H.

A.H. Pitch: F# A.H. Pitch: A

TAB 15 19 18 17 16 15 17 17 17 15 8 3 5 (5) 3 5 2 6 5 3

TAB (5) (3) 8 7 8 8 10 8

(Gtr. 4 out) +2 1/2

harm. A5 -1 -6 -1 1/2

trem. bar -1 -6 -1 1/2 grad. pull up on bar +2 1/2

divisi *Gtr. 3

*w/flanger effect

TAB (3) (3) 7 7 5 5 (5) (5) (5) (5) (5) (5)

TAB (10) (8) 2 0 2 0 2 0

Interlude:
Gtr. 1 and 3
Bb

mf
P.M. P.M.

C

P.M. P.M.

TAB 0 1 1 2 1 1 1 1 0 1 1 2 1 1 1 1 0 1 1 2 1 1 1 1 0 1 1 2 1 1 1 1 0

TAB 2 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 0

Bb

----- P.M. -----

TAB

0 1 2 1 3 1 1 0 1 2 1 1 3 1 0 1 2 1 3 2 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0

A5

Fun

Gtr. 1 and 3

f

TAB

2 2 2 3 0 1 2 3 0 1 3 2 2 3 0 1 3

0 0 0 3 0 1 2 3 0 1 3 3 0 1 2 3 0 1 3

Gtr. 2

f

TAB

3 2 3 2

2 2 2 2

Verse 3:

w/Rhy. Fig. 2, Gtrs. 1 and 3 (3 times)

Dm

Gm6/D

girl, _____ you tempt - ed _____ me. _____

Gtr. 2

hold _____ vib. w/bar _____ hold _____ vib. w/bar _____

TAB

0 7 6 5 (5) 0 3 5 3

0 7 6 5 (5) 0 3 5 3

Dm

You broke _ me up _____ like a knife _____ so ten - der - ly. _

hold _____ vib. w/bar

TAB

(3) 0 7 6 5 (5)

w/Rhy. Fig. 3A (Gtrs. 1 and 3) and 3B (Gtr. 2)

Gm6/D

Oh, I got - ta see the fire _____ in _____ me _____

burn - ing up my _____ ec - sta - cy. _____ A

C5(9)

w/Rhy. Figs. 5A (Gtrs 1 and 3) and 5B (Gtr. 2)

Bb5

A5

lit - tle love _ won't bring _ your pre - cious self _____ a se - cret _____ flame. _____ Oh _____

Chorus 3:

w/Rhy. Fig. 1A (Gtrs. 1 and 3) and 1B (Gtr. 2) (1st 8 bars only)

no. _____ (I'm read - y, read - y for thun - der. _____)

Gtr. 4

mf

hold bend trem. bar

TAB

7 7 13 13 13
7 7 12 12 12
5 (5) (5)

Feels like fire. (I'm read - y, read - y for thun - der)

$-1/2$ $-1/2$ $-1/2$

TAB (13) (13) (13) (13) 7 7 (7)
 (12) (12) (12) (12) 7 7 (5)

w/Rhy. Fig. 1A (Gtrs. 1 and 3) and
 1B (Gtr. 2) (1st 8 bars only)

Ring of fire. (I'm read - y,

(8va) harm. grad. dive w/bar

TAB 5 5 5 5 7 7 (7) (7) 7 7 5

read - y for thun - der.) It feels like

hold hold hold hold

TAB (7) (7) 12 10 12 10 12 10 12 10 10 10

fire. — It feels — like
(I'm read-y, read-y for thun - der.)

P.M. . . . P.M. . . . P.M. . . . P.M. . . .

T 7 7 10 10 10 10
A 7 7 10 10 10 10
B 5 5 10 12 10 12 10 12 10 12 10 12 10 12 (12) 10 12

Outro:

Gtr. 2

D5

Gtr. 4

10 10 10 10 10

T 7 7 10 10 10 10
A 7 7 10 10 10 10
B 5 5 10 12 10 12 10 12 10 12 10 12 10 12

Gtr. 1 and 3

P.M.

T 3 3 6 6 5 5 6
A 3 3 6 6 5 5 6
B 0 0 0 0 0 0 0

First system of musical notation. The guitar melody is in treble clef, featuring a series of eighth notes and a final chord. The guitar tab below it shows fret numbers (10, 12, 12, 12, 13, 13) and a final chord (13, 17).

Second system of musical notation. The guitar melody is in treble clef, featuring a series of eighth notes and a final chord. The guitar tab below it shows fret numbers (20, 20, 20, 20, 18, 18) and a final chord (7, 7, 5). The notation includes a "grad. dive w/bar" instruction and a "C5 D5" label.

Verse 2:

I left, so in between.
 You're stealing all of the fire, electric me.
 I'm staring into the sun,
 I'm staring into a gun.
 I'm staring at the sky,
 Turn it out and let it burn.

(To Pre-Chorus:)

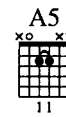
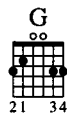
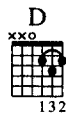
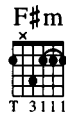
TWO STEPS BEHIND

(Electric Version)

Slow rock ♩ = 76

Intro:

A5



G

Words and Music by
JOE ELLIOTT

D

Gtr. 1 Rhy. Fig. 1

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

f *trem. bar hold

TAB: 2 2 0 (2) (2) (2) (2) (2) (2) 0 0

Gtr. 2

f 1 $\frac{1}{2}$

TAB: 9 10 9 12 (12) 9 10 9 7 6 6

*chords pulse rhythmically w/bar

A5 G D

1. Walk a - way- (end Rhy. Fig. 1)

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

trem. bar

TAB: 2 2 0 (2) (2) (2) (2) (2) (2) 0 0 3 3 3 3 3 3 3 3 0 0

(Gtr. 2 out)

*Both notes vib.

TAB: (6) 9 10 9 12 14 (14) 8 8 8 7 7 7 7 7 7 7 7

Verses 1 and 2:

Substitute w/Rhy. Fig. 1, Gtrs. 1 and 2 (2nd time)

Asus2

G

Asus2

if _ you want _ to. _

It's o - kay _

if _ you need

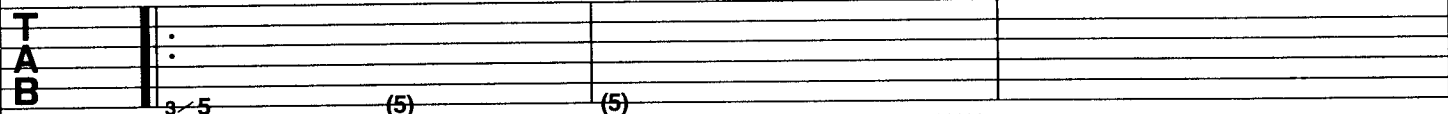
2. (See additional lyrics)

(Gtr. 1 out)

Gtr. 1

fdbk.

vib. w/bar



*Gtr. 3

mf hold

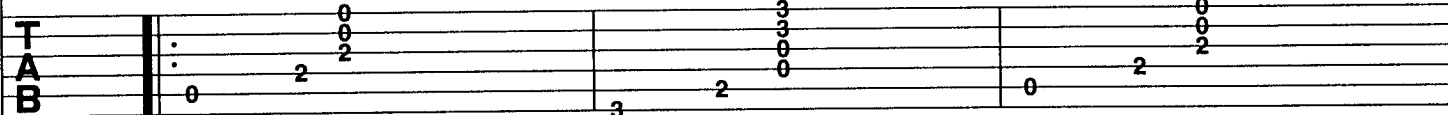
hold

hold

vib. w/bar

vib. w/bar

vib. w/bar



*clean w/chorus and delay

Bridge 1 and 2:

G

N.C.(A)

(D)

(E)

(D)

to. _

1. (a) You can _ run, _

but you _ can _ nev-er hide. _

You see my _

2. (See additional lyrics)

Gtr. 3

hold

*hold

hold

hold

hold

hold

vib. w/bar



*w/pick and fingers throughout Bridge.

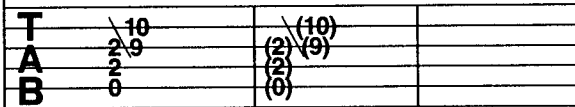
Rhy. Fill 1

Gtr. 2

(Gtr. 2 out)

Gtr. 1

(Gtr. 1 out)



(A) (D) (E) (D) Gtr. 3 *Pre-Chorus:* F#m Rhy. Fig. 2B

shad-ow come creep-in' up in side you. There's a mag-ic run-nin'

Gtr. 3 Gtr. 3 to slashes

hold hold hold hold hold

TAB

Gtr. 1 Rhy. Fig. 2A

mf

TAB

*Fret F# on ⑥ w/thumb (Gtr. 3 out) (end Rhy. Fig. 2B)

D G E5 D A5

through your soul, but you can't have it all. What-ev-er you do...

Gtr. 1 (end Rhy. Fig. 2A)

f

TAB

Gtr. 4 Rhy. Fig. 3 (end Rhy. Fig. 3)

f

TAB

Chorus:

A5 D E5 D A5

I'll be two steps behind you. (Wherever you go...)

Gtrs. 1 and 4 1/2

trem. bar 1/2

TAB

D E5 D A5

And I'll be there to remind you (a) that it

1/2 trem. bar 1/2

TAB

D E5 G

on - ly takes a minute of your precious time

1/2 trem. bar 1/2

TAB

To Coda ⊕

***(Gtr. 1 to slashes)**

to turn _ a - round. _ I'll be two _ steps _ be - hind. _

(Gtr. 4 out)

trem. bar

TAB

*2nd time only

w/Rhy. Fig. 1 (*Gtr. 1*)

1. A5 G D A5

Gtr. 2

f

1

1/2

*

TAB

9 10 9 12 (12) 9 10 9 7 6 6 6 9 10 9 12/14 12/14

*Both notes vib.

*Both notes vib.

G D

| 2.
Interlude:
A5
♦ ————— ♦ —————

Gtr. 1

2. Take the time _ _ _ _ _ (Whispered:) So watch out.

Gtr. 2

mf

TAB

(14) \ 8 8 7 7 15 15 15 : 9 ~~~ ~~~ ~~~ 10 ~~~ ~~~ ~~~ 12 ~~~ ~~~ ~~~ 10 ~~~ ~~~ ~~~
(14) \ 7 7 7 7 14 14 14 : 9 9 9 9 9 9 9 9 9 9 9 9 9 9

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice, with a key signature of three sharps (F#, C#, G#) and a common time signature (C).

The score is divided into two systems, each containing a guitar part and a vocal part.

System 1:

- Guitar Part:** The first staff shows a guitar part with a treble clef and a key signature of three sharps. The music consists of a series of eighth notes, mostly on the G string, with a melodic line in the higher register. The notation includes a "Gtr. 5" marking and a "Gtr. 2 out" marking. The second staff shows a guitar part with a treble clef and a key signature of three sharps. The music consists of a series of eighth notes, mostly on the G string, with a melodic line in the higher register. The notation includes a "Gtr. 5" marking and a "Gtr. 2 out" marking.
- Vocal Part:** The first staff shows a vocal part with a treble clef and a key signature of three sharps. The music consists of a series of eighth notes, mostly on the G string, with a melodic line in the higher register. The notation includes a "Gtr. 5" marking and a "Gtr. 2 out" marking.

System 2:

- Guitar Part:** The first staff shows a guitar part with a treble clef and a key signature of three sharps. The music consists of a series of eighth notes, mostly on the G string, with a melodic line in the higher register. The notation includes a "Gtr. 5" marking and a "Gtr. 2 out" marking.
- Vocal Part:** The first staff shows a vocal part with a treble clef and a key signature of three sharps. The music consists of a series of eighth notes, mostly on the G string, with a melodic line in the higher register. The notation includes a "Gtr. 5" marking and a "Gtr. 2 out" marking.

Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 1)

Gtr. 5 A5 -1/2

hold

trem. bar -1/2

G

hold

vib. w/bar

D

harm. 8va

A5 loco -1/2

A.H.

P.M.

A.H.

*trem. bar trem. bar

harm. -1/2 1 -1/2

TAB

0 14 14 14 14 14 14 14 12 12 12 12 0 0 7 7 (7) (7) 6 (6) 7 9 (9) 4 4

*quickly depress bar 1/2 step before pulling up one whole step

A.H. pitch: F#

Pre-Chorus:

G D F#m w/Rhy. Figs. 2A (Gtr. 1) and 2 B (Gtr. 3)

There's a mag - ic (a) run - nin' _

Gtr. 5

1

TAB 6 4 4 4 7 6 7 6 4 7 4 6 7 6 9 10 9 11 12

D.S. al Coda A5

w/Rhy. Fig. 3 (Gtr. 4)

D G E5

through your _ soul, _ but you can't _ have _ it all. _ What-ev - er you do... -

fdbk. (8va)

(Gtr. 5 out)

vib. w/bar *grad. dive w/bar*

TAB (12) (12)

Coda

G D 1. 2.

Yeah, turn a-round, _ I'll be two _ steps _ be-hind. _ I'll be... _ (Two _ steps _ be-hind. _

Gtr. 1 and 4 $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \\ \nabla & \nabla & \nabla & \nabla & \nabla & \nabla \end{matrix}$ $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 \\ \nabla & \nabla & \nabla & \nabla \end{matrix}$ $\begin{matrix} -1/2 & -1/2 \\ \nabla & \nabla \end{matrix}$

trem. bar $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \\ \nabla & \nabla & \nabla & \nabla & \nabla & \nabla \end{matrix}$

TAB

Outro: A5 G D

* I'll be two _ steps be - hind _ you. (Two _ steps _ be-hind. _

Gtr. 1 and 4 Rhy. Fig. 4A $\begin{matrix} -1/2 \\ \nabla \end{matrix}$ $\begin{matrix} -1/2 \\ \nabla \end{matrix}$ (end Rhy. Fig. 4A)

trem. bar $\begin{matrix} -1/2 \\ \nabla \end{matrix}$ *trem. bar* $\begin{matrix} -1/2 \\ \nabla \end{matrix}$

TAB

Gtr. 5 Rhy. Fig. 4B (end Rhy. Fig. 4B)

mf

TAB 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

*Downstemmed vocal written 8vb to facilitate reading

Two Steps Behind - 9 - 8

A5 G D
 Yeah, oh Yeah. (Two steps be hind.)
 hold hold P.M.
 9 10 9 7 8 7 7 7 10 7 7 10 7 7 7 (7)

A5 G D
 Yeah, oh yeah. (Two steps be hind.)
 1
 9 10 9 12 (12) 14 14 14 14 14 14 14 15 15 (15) (15) 5 7

A5 G D
 Two steps be hind. Two steps be hind.
 (8va) loco(8va) loco (8va)
 1 vib. w/bar 1 1 1 1 1 1 1 1 1
 17 15 (15) 0 17 (17) 19 19 19 19 19 19 (19)

A5 G D
 Yeah. Fade
 17 17 19 19 19 19 19

Verse 2.: Take the time and think about it.
Walk the line.
You just can't fight it.

Bridge 2.: Look around and see what you can find.
Like a fire that's burnin' up inside me.